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No. 1

THE CONSEQUENCES OF THE IRRESPONSIBLE USE OF POWER

Monopoly in industry, which has taken quite a beating from the Courts in 1948, may find itself faced with even greater headaches in 1949 as a result of recommendations made this week in an unanimous report submitted to Congress by the House Small Business Committee which, during the past year, carried on an intensive investigation of monopolies. The Committee conducted hearings in a number of cities throughout the country, at which times it listened to the complaints of many small business men, including exhibitors.

Recommending stiffer anti-trust laws and more rigid enforcement, the Committee stated in its report that, "if capitalism in the United States is not to experience the fate of other capitalistic systems abroad, then time is of the essence in achieving a successful working of the nation's laws against private monopoly and restraints of trade."

The Committee pointed out that, under the present anti-trust laws, the penalties for violations, including fines and jail sentences, are inadequate and have not served to deter offenders. Moreover, it stated, the violators usually are only fined. At a news conference in connection with the release of the report, Committee Chairman Walter Ploeser, Republican, of Missouri, stated that the fines meted out to violators of the anti-trust laws are "just a slap on the wrist for a serious offense." "They are," he continued, "a cheap tax to pay, and in fact can be used as a base of expense for new profits—just another business expense."

In its recommendations the Committee, to offset the inadequacy of the present penalties, proposed that executives convicted of anti-trust violations be enjoined for a minimum number of years from serving as officers or directors of any company doing business in the United States. It suggests that the period of years be increased for second-offenders, and that, in the case of chronic offenders, "consideration should be given to permanent injunction."

Other recommendations that would have an effect on the motion picture industry include:

1. The creation of special anti-trust courts, which would "facilitate trial and appeal of cases, would provide judges with a specialized knowledge of the anti-trust laws, and would result in uniform decisions regarding the anti-trust laws." Anti-trust cases would originate in these special courts, and appeals would be made directly to the Supreme Court. This recommendation, as well as some of the other sweeping monopoly law changes, are in accordance with suggestions offered to the Committee by Mr. Abram F.

Myers, National Allied's general counsel, at one of the hearings held in Washington last November.

2. An amendment to the Robinson-Patman Fair Trade Act to "prohibit discriminations in rentals or royalties for commodities, including patented and copyrighted articles, which are leased or licensed in interstate commerce." Violators would be subject to civil suits for treble damages. Under the present law, only the victims of price conspiracies may institute treble damage suits. The proposed amendment would extend this privilege to those who are injured by price discrimination. National Allied is sponsoring this amendment which, according to Chairman Ploeser, would include also film rentals. If adopted by the Congress, it will, in effect, compel the distributors to license their films to competing theatres, comparative in size and in type of operation, at the same rentals. In other words, if you are an independent in competition with either an affiliated or large independent circuit theatre, you will not have to pay more for film than your competitors, provided, of course, that your house is at least equal in size and appointments.

3. An amendment to the Internal Revenue code to provide that losses sustained by an individual unit of an interstate chain operation should not be deductible from the parent organization's income for tax purposes if the losses incurred are the result of selling either below cost "or at an unreasonably low price to eliminate local competition." In short, such an amendment will serve to prevent a circuit theatre of a national chain from setting low admission prices and operating at a loss in order to force out a competing theatre.

4. Larger appropriations for more adequate anti-trust enforcement to preserve "freedom of economic opportunity."

5. The prohibition of mergers that tend to lessen competition.

6. The prohibition of consent decrees in anti-trust actions "where the offense charged involves a conspiracy to control prices or to control supply, selling below cost to eliminate competitors, full line forcing and tying contracts, or exclusive leases, sales, or contracts, discriminatory allowances, discounts or secret rebates above a specified amount, and where the offense has operated for more than three calendar years after the effective date of this provision." Where consent decrees are permitted, the Committee recommends that their contents be made public at least 60 days before their approval by the court so that all parties affected will have ample time to study them. Such parties will have the right to object to the con-

(Continued on back page)

"Force of Evil" with John Garfield, Thomas Gomez and Beatrice Pearson
(MGM, January; time, 78 min.)

Although it is not a pleasant entertainment, expert direction and capable acting have made this gangster-type melodrama a superior picture of its kind. Based on Ira Wolfert's novel, "Tucker's People," the story deals with the "number's racket" and revolves around an aggressive young lawyer, forcefully portrayed by John Garfield, whose determination to amass a fortune in the racket leads to his moral disintegration. As said, it is an unpleasant story, for it pits brother against brother and is punctuated with murder and violence, but it is an exciting and suspenseful film, made considerably realistic by the authentic New York backgrounds. The characterizations are, for the most part, unsavory, but there is much pathos in the one portrayed by Thomas Gomez, the lawyer's older brother, an intrinsically honest small-time "numbers" banker who loses his small fortune and then his life after being forced into partnership with his brother's big-time outfit. Considerable pathos is furnished also by Beatrice Pearson, as Gomez's secretary, who becomes innocently involved in several raids and falls in love with Garfield. Miss Pearson, a newcomer, has a sweet personality and is talented:—

Garfield, attorney for Roy Roberts, an important racketeer at the head of a "numbers racket" syndicate, hatches a scheme with Roberts to fix the winning number on Independence Day as 776, their object being to bet heavily on that number so as to bankrupt many small policy banks, thus enabling the syndicate to take them over. Garfield, however, seeks to protect his brother, Thomas Gomez, operator of a small policy bank, by trying to convince him to join Robert's syndicate at once. But Gomez, a basically honest man in a dishonest business, denounces Garfield for his shady methods and refuses to have anything to do with gangsters. As a result, he goes bankrupt. Roberts takes over his bank and compels Gomez to remain in nominal control for his (Roberts') own purposes. Complications ensue when a rival gangster, Paul Fix, tries to "muscle in" on the racket. Garfield, seeking to protect his brother from harm, becomes more deeply enmeshed in the illegal operations until finally betrayed to the district attorney by his law partner (Paul McVey). He decides to flee with a fortune in cash, but changes his mind when he learns that Fix's gang had kidnapped his brother. He goes to Roberts' apartment, where he finds Roberts and Fix agreeing to amalgamate, and learns that his brother had died of natural causes induced by shock. Motivated by a desire for vengeance, he precipitates a gun duel that ends with the deaths of Roberts and Fix before he gives himself up to the police.

Abraham Polonsky and Ira Wolfert wrote the screen play, and Mr. Polonsky directed it. Bob Roberts produced it. The cast includes Marie Windsor, Howland Chamberlin, Tim Ryan, Stanley Prager and others. Strictly adult fare.

"Bad Men of Tombstone" with Barry Sullivan, Marjorie Reynolds and Broderick Crawford

(Allied Artists, Dec. 15; time, 75 min.)

A top Western, in which Broderick Crawford and Barry Sullivan are pitted against one another. The one is a leader but brutal, while the other, though just as brutal, is suave; he uses brains more than brawn. The presence of Mr. Crawford should bring to the minds of the old-timers the picture, "When the Daltons Rode," in which he was the leader of a gang of outlaws. There is much shooting and killing. The outlaw gang is shown holding up stages, gambling halls, and railroad trains, robbing even the United States mails. The acting is impressively realistic. The desert and desert-mountain scenery, photographed by Mr. Russell Harlan, one of the outstanding cameramen in Hollywood, is a treat to the eye:—

Arriving in Gold City, a wild western town, Barry Sullivan is fleeced of his money by Ted Hecht, a crooked cardsharp, whose friends protect him from Sullivan. Penniless, Sullivan holds up an assay office but is arrested. He is placed in a cell with Broderick Crawford, leader of a gang of

outlaws, and when Crawford is rescued by his henchmen Sullivan goes along and joins the gang. The outlaws dislike Sullivan, but Crawford vetoes their objections. Sullivan robs a mining company office where Marjorie Reynolds worked. Shortly afterwards, Marjorie recognizes him but does not give him away. Sullivan befriends her and learns that she had kept silent because she, too, looked forward to striking it rich. They become sweethearts, and he promises her wealth and a trip to San Francisco. After a series of daring holdups, Sullivan becomes dissatisfied with his small share, for Crawford was hiding most of the loot in an abandoned mining shaft to be divided at a later date. Sullivan meets up with Hecht again and shoots him dead when he catches him cheating. After another daring holdup, the gang splits up and agree to meet in Tombstone. John Kellogg, one of the gang, is shot down by a posse and reveals the names of his confederates. When Sullivan and Marjorie marry, Crawford becomes upset lest the marriage interfere with the gang's plans. Trouble brews when Sullivan, preferring to take a trip to San Francisco, refuses to go along on a new holdup and demands his share of the loot. Fortunio Bonanova, one of the gang, talks Crawford into keeping the loot for themselves. Sullivan kills Bonanova, then heads for the mining shaft, where he kills Crawford as he tries to make off with the loot. Loading the loot on Crawford's horse, which had been stolen, Sullivan heads back to Tombstone. There he is shot and killed as a horse-thief when the horse is recognized.

Philip Yordan and Arthur Strawn wrote the screen play from the novel by Jay Monaghan. It was produced by the King Brothers and directed by Kurt Neumann.

Since every one of the gang pays with his life for his sins, it is morally suitable for all. But it is an adult picture.

"The Sun Comes Up" with Jeanette MacDonald, Claude Jarman and Lassie

(MGM, February, time, 93 min.)

This human-interest drama, enhanced by beautiful Technicolor photography, is a good entertainment for the family trade. Revolving around a wealthy widow who, embittered by the tragic death of her young son, finds a new interest in life when she becomes fond of an orphaned boy, the story has deep human appeal and several situations that touch one's emotions. Most of the action takes place in a rural setting, and there is plentiful comedy provoked by typical small-town characters, particularly Percy Kilbride, as the owner of the general store. It has a fair share of melodramatic action, and towards the finish, where Lassie saves young Claude Jarman, Jr. from the burning orphanage, it becomes quite exciting. Worked into the proceedings are several arias sung delightfully by Jeanette MacDonald, who is highly sympathetic in the role of the widow:—

Jeanette, a concert singer, embittered by the death of her husband and the subsequent tragic death of her young son, goes to a remote mountain region to get away from people, especially children, so as to escape the memories they brought back. She takes with her Lassie, her son's dog, and rents a small cottage owned by Lloyd Nolan, a writer. She becomes unpopular with the neighbors because of her abruptness with children, but despite herself she becomes fond of Claude Jarman, Jr., an orphan boy hired to do errands for her. Through Claude she learns the importance of being neighborly and does all she can to make amends. Jeanette and Claude become devoted to each other but they restrain their feelings, she because his presence served to bring back memories of her beloved son, and he because he felt that he had no right to impose himself on her. After a series of episodes, in which her natural mother love comes to the fore, culminated by Claude's rescue from a disastrous fire that destroys the orphanage, Jeanette adopts the youngster and at the same time finds romance with Nolan.

William Ludwig and Margaret Fitts wrote the screen play from a novel by Marjorie Kinnan Rawlings. It was produced by Robert Sisk and directed by Richard Thorpe. The cast includes Lewis Stone, Nicholas Joy, Margaret Hamilton and others. Good for the entire family.

**"The Dark Past" with William Holden,
Lee J. Cobb and Nina Foch**

(Columbia, January; time, 75 min.)

Columbia has fashioned an exciting thriller out of this remake of "Blind Alley," which it produced in 1939. Like the old version, the new one is a powerful crook melodrama, in which psychoanalysis plays a prominent part. It holds one in tense suspense throughout because of the fact that a band of murderers endanger the lives of a group of decent people as part of a plan to escape capture. The suspense is heightened by the fact that one of the captives, a psychology professor, undertakes to destroy the gangster chief's self-confidence when he sees in his ruthless actions a fear that he was going insane. Lee J. Cobb is excellent as the professor; the manner in which he exposes the mental weaknesses of the gunman at the risk of being cold-bloodedly shot, keeps the action fraught with excitement throughout. William Holden, as the gangster chief, does very well, as do the other members of the fine supporting cast. The picture should make a strong supporting feature, and is even good enough to top a double-bill:—

Holden, a notorious killer, escapes from jail with the warden as hostage, and is picked up by his sweetheart, Nina Foch, and two henchmen, Beery Kroeger and Robert Osterloh. After murdering the warden, they head for a deserted shack in the lake country to wait for a boat to take them away. Instead of going to the shack, however, they decide to invade the adjoining summer lodge owned by Lee J. Cobb who, with his wife, Lois Maxwell, had as house guests a group of friends. By threatening to kill any one who disobeyed his orders, Holden forces them to do his bidding. All are confined to their rooms except Cobb. His professional curiosity aroused by Holden's nervousness, Cobb determines to break him down psychologically. He learns from Nina that Holden was hounded by the same dream, and he leads the killer to believe that, unless he placed himself in his hands for a cure, he would go insane. He gradually destroys Holden's self-confidence by proving to him that his mental illness stemmed from childhood, at which time he had betrayed his father, whom he hated, to the police. Meanwhile Kathryn Card, Cobb's maid, had escaped and had notified the police. When the police surround the house, Holden determines to shoot it out with them, but he finds his superiority complex gone and is unable to pull the trigger. He and his confederates are captured.

The screen play was written by Philip MacDonald, Michael Blankfort, and Albert Duffy, and adapted by Malvin Ward and Oscar Saul, based on James Warwick's stage play. Buddy Adler produced it, and Rudolph Mate directed it. The cast includes Adele Jergens, Stephen Dunne, Steven Geray, Wilton Graff and others.

Adult fare.

"Trouble Makers" with the Bowery Boys

(Monogram, Jan. 2; time, 66 min.)

This latest "Bowery Boys" comedy-melodrama is one of the better pictures in the series, and should go over pretty well as a supporting feature. This time the boys, while operating a sidewalk telescope business, see a man being murdered in a hotel room several blocks away, and become involved in all sorts of situations when they report the murder to the police but no body is found. How Leo Gorcey and Huntz Hall solve the mystery by obtaining jobs in the hotel as bellhops gives rise to many comical situations in which they become mixed up with several gangsters responsible for the crime. One sequence that will draw hilarious laughter and give the audience many thrills is where Gorcey and Hall find themselves trapped on the narrow ledge of the hotel building high above the street, desperately trying to escape the pursuing gangsters; this sequence is done in the best "Safety Last" manner. Lionel Stander, as a pugnacious gangster, provokes considerable laughter. Much comedy stems also from the fact that the boys, in their efforts to help the career of their friend, Gabriel Dell, a rookie cop, get him into hot water with his superior officers. The action is fast all the way through and it has more than a fair share of excitement and suspense.

It was produced by Jan Grippo and directed by Reginald LeBorg from a screen play by Edmond Seward, Tim Ryan and Gerald Schnitzer, based on Mr. Schnitzer's original story. The cast includes Frankie Darro, John Ridgely, Helen Parrish, Fritz Field and others.

Suitable for the entire family.

**"Portrait of Jennie" with Jennifer Jones,
Joseph Cotten and Ethel Barrymore**

(Selznick Rel. Org., January; time, 86 min.)

Cultured picture-goers should enjoy this super-production highly, but its reception by a substantial section of the rank and file, particularly 'teen-agers, is doubtful, for the story is slight and the action slow. Some of those who will like it will, no doubt, find meaning in every platitude uttered in the off-screen narration as well as in some of the dialogue, such as, for instance: "Since the beginning, man has looked into the awesome reaches of infinity and asked the eternal questions: 'What is time . . . and what is space? . . . What is life . . . and what is death?'" As a matter of fact, in the beginning man was savage and could not have asked himself such questions, being too busy slugging an enemy tribesman on the head, robbing him of his raw meat, and gorging himself on it. The mood of the story is sombre, but a sweet sentiment runs all the way through, and this should appeal to the majority of the women patrons. But since the story is a sort of fantasy, in that it deals with the romance of two young persons of two different generations, it is doubtful if it will impress most of the picture-goers, even though the love scenes are effective. The storm scenes are terrifying. Mr. Selznick has employed all the artifices of camera and sound to make them such, and where possible, he plans to have the storm sequences shown in theatres on an enlarged screen, such as was done at the preview. No fault can be found with the acting. The only comedy sequence is that in the saloon, where David Wayne arouses the patriotism of the Irish:—

Joseph Cotten, a struggling artist, offers to sell several of his paintings, mostly landscapes, to Cecil Kellaway, an art dealer. Kellaway finds them unsuitable for his gallery, but Ethel Barrymore, his partner, buys one to encourage him, and tells him that his work lacked love. With the money obtained from the sale, Cotten invites David Wayne, a taxi-driver friend, to the saloon of Albert Sharpe for luncheon. There, Wayne arouses Sharpe's Irish patriotism and induces him to commission Cotten to paint a mural of Michael Collins, the great Irish patriot, leading the Irish to battle against the British. While Sharpe's Irish customers celebrate the unveiling of the mural, Cotten slips out and goes to Central Park. He finds a package on one of the benches and, as he starts to open it, he is approached by a young girl (Jennifer Jones), who tells him that the package was hers. They start a friendly conversation and she tells him that she is the daughter of two trapeze artists playing at the Hammerstein Theatre, which had ceased to exist long before. Puzzled, Cotten attributes her statement to the fact that she is only a child. She asks him to keep the package and, after promising to return, vanishes. In the package he finds a silk scarf wrapped in a newspaper dated 1910. Still puzzled, he draws a sketch of the girl, and sells it to Miss Barrymore for fifty dollars, for she finds in it traces of awakening art. Jennifer appears to Cotten and disappears several times, each time much older than before. She tells him that in every generation there is a man who loves a woman deathlessly, that sometimes the two never meet in life, that she had always been lonely, and that she had returned to earth to find him because she knew that he, too, was lonely. She eventually informs him that she must part from him because her aunt was taking her away. Unable to stand the separation, Cotten, from some chance remarks, comes to the conclusion that she had gone to Cape Cod, and follows her there. Local fishermen inform him that Jennifer had died years previously, but he believes that he will come upon her again. He hires a boat and heads towards a lighthouse. A sudden storm breaks out in all its fury and smashes the boat. Thrown on the rocks, he calls out for his beloved. She answers from a boat that is smashed by the waves and, as he tries to reach her, she is dragged under to her death. Convinced that his strange romance had been real, Cotten turns his attention to his painting of Jennifer, which by this time had been acclaimed as a masterpiece.

The picture was produced by David O. Selznick. William Dieterle directed it from a screen play by Paul Osborn and Peter Berneis, based on the book by Robert Nathan. Among the others in the cast are Florence Bates, Felix Bressart, Lillian Gish, Robert Dudley and Henry Hull.

Suitable for the entire family.

"Wake of the Red Witch," Republic—a very good sea adventure and melodrama. Full review next week.

sent decrees if they feel that their interests are not adequately protected and, if the court refuses to note their objections, they will have the right to appeal.

The Committee recommended also that Congress direct the Federal Trade Commission to investigate "the problem of bigness in business" and to study "the desirability and feasibility of breaking down so-called conglomerates in American business," because of their abuse of economic power to throttle small business firms.

Although the report did not contain any recommendations for the breaking up of huge business combines, Chairman Ploeser stated that he and the other Committee members are agreed that the divorcement of production from distribution "is the only solution" to the problem of restoring competition.

In one section of the report the Committee summarizes the complaints of the film industry witnesses at the different hearings, and points out, among other things, (a) that the producer-distributors, "in plain contravention of the Supreme Court's ruling," are forcing exhibitors to buy undesirable pictures in order to get the good ones; (b) that the majors are still guilty of unreasonable clearance practices; (c) that even more harmful is the independent exhibitor's inability to obtain first-run pictures for his theatre; and (d) that the producer-distributors, by reducing the number of pictures that each makes, and by cutting down on the number of prints normally required for each feature in the different exchange areas, are doing so for the obvious purpose of creating and maintaining a seller's market.

The report mentions also the complaints of witnesses against National Screen Service and Confidential Reports.

The report of the House Small Business Committee is one of the most significant papers to come out of Washington in many months, first, because it is a unanimous report from a Committee that is made up of both Republicans and Democrats, and secondly, because it shows that Government regulation of industry is inevitable when competition fails or cannot be restored because of the irresponsible use of power.

By this time it should be apparent to the producer-distributors that the Government, through either the courts or legislation, is bent on eradicating the conditions that have retarded, one may even say stifled, the industry's progress. It is determined to curb monopolistic practices that enable the strong to gulp the weak. And that the Government will eventually succeed in attaining its objectives is something the major companies know better than any one else; yet they are not moving fast enough in adjusting themselves to the new order of things. Their reluctance to loosen voluntarily the stranglehold they have been having upon exhibition will simply serve to invite more and more Government regulation of the industry so that the small and weak will have an opportunity to make a living in a free and open market.

Further dilly-dallying will get the producer-distributors nowhere. The best move that they can make right now is to prepare themselves for the conditions that will be created when the practices that have placed them in a privileged position are outlawed, and complete divorcement has become a fact; otherwise, they will find themselves thrown out of gear, and some of them may even find their very existence threatened.

"Incident" with Warren Douglas, Jane Frazee and Anthony Caruso

(Monogram, Jan. 29; time, 68 min.)

A good program crook melodrama. It is so well directed and acted that one's attention is held nailed all the way through. As a matter of fact, the suspense qualities of this picture are far better than those of many other melodramas that have been produced at much greater cost. The romance is pretty interesting, and the photography rates with the best. Some comedy is contributed by Joyce Compton, as the talkative wife of Harry Lauter, the friend with whom Warren Douglas had had dinner before his strange adventure. The story idea is based on an incident that can happen to any one, and which incident changed the hero's entire life:—

After spending a delightful evening with Joyce and Lauter, Douglas declines Lauter's offer to drive him home. He misses the bus and decides to walk home. On the way, Meyer Grace, a hoodlum hired by Anthony Caruso, a gangster, to beat up Robert Osterloh, mistakes Douglas for Osterloh and knocks him unconscious. While trying to track down Grace, Douglas meets Jane Frazee and becomes friendly with her, unaware of the fact that she was an insurance investigator, on the trail of Osterloh, a shipping clerk in a department store, from which expensive furs had been stolen; she suspected that Osterloh was the thief. One day, while driving with Jane, Douglas recognizes Grace and follows him into the house where he lived. There he finds Grace murdered under circumstances that make him a suspect, but the police exonerate him. In order to obtain evidence against Osterloh, Jane rents an apartment in the murder house, where Osterloh, too, resided. Meanwhile Caruso, the gangster chief, has his men bring Douglas to him. Learning that Douglas is not a cop, and that he merely sought to learn the identity of his assailant, Caruso releases him with a warning to stay away. Jane, having discovered a stolen fur in Osterloh's room, becomes friendly with him and accompanies him to a night-club. There she has a row with Lynn Millan, Osterloh's jealous girl-friend, during which she unknowingly drops her detective badge. Lynn finds the badge and informs Caruso; the gangster orders his henchmen to bring Jane to his lair. Douglas, having learned where Jane had been taken, notifies the police and hurries to her aid. In trying to rescue Jane, Douglas is wounded seriously, but the police arrive in time to save them both and to capture the gangsters. Douglas and Jane marry.

It is a Master Film production produced by Harry Lewis and Hall Shelton, and directed by William Beaudine, from a screen play by Fred Niblo, Jr., based on Mr. Lewis' original.

Mature entertainment, but not harmful for adolescents.

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HARRISON'S REPORTS

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No. 1

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Enchantment—RKO (102 min.)	198	Out of the Storm—Republic (61 min.)	143
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False Paradise—United Artists (61 min.)	not reviewed	Parole, Inc.—Eagle-Lion (71 min.)	203
Family Honeymoon—Univ.-Int'l (90 min.)	199	Pitfall—United Artists (85 min.)	126
Fighter Squadron—Warner Bros. (96 min.)	186	Plot to Kill Roosevelt, The—United Artists (83 min.)	179
For the Love of Mary—Univ.-Int'l (90 min.)	138	Plunderers, The—Republic (89 min.)	178
Gallant Blade, The—Columbia (81 min.)	166	Quick on the Trigger—Columbia (54 min.)	not reviewed
Gentleman from Nowhere, The—Columbia (66 min.)	154	Rachel and the Stranger—RKO (92 min.)	127
Girl from Manhattan, The—United Artists (80 min.)	150	Racing Luck—Columbia (65 min.)	202
Golden Eye, The—Monogram (69 min.)	154	Ranger's Ride—Monogram (67 min.)	not reviewed
Good Sam—RKO (112 min.)	123	Red River—United Artists (126 min.)	114
Grand Canyon Trail—Republic (67 min.)	not reviewed	Red Shoes, The—Eagle-Lion (133 min.)	170
Gunning for Justice—Monogram (58 min.)	not reviewed	Renegades of Sonora—Republic (60 min.)	not reviewed
Hamlet—Universal (153 min.)	106	Return of October, The—Columbia (87 min.)	171
He Walked by Night—Eagle-Lion (79 min.)	182	Return of Wildfire, The—Screen Guild (81 min.)	166
Hidden Danger—Monogram (55 min.)	not reviewed	Road House—20th Century-Fox (95 min.)	154
High Fury—United Artists (71 min.)	178	Rogue's Regiment—Univ.-Int'l (86 min.)	158
Hills of Home—MGM (96 min.)	162	Rope—Warner Bros. (80 min.)	138
Hollow Triumph—Eagle-Lion (83 min.)	131	Saxon Charm, The—Univ.-Int'l (88 min.)	143
Homicide for Three—Republic (60 min.)	190	Sealed Verdict—Paramount (83 min.)	146
In This Corner—Eagle-Lion (63 min.)	144	Shanghai Chest, The—Monogram (65 min.)	131
Indian Agent—RKO (65 min.)	not reviewed	Shed No Tears—Eagle-Lion (70 min.)	128
Isn't It Romantic?—Paramount (87 min.)	134	Sheriff of Medicine Bow— Monogram (54 min.)	not reviewed
I Surrender Dear—Columbia (67 min.)	144	Silver Trails—Monogram (63 min.)	not reviewed

Singin' Spurs—Columbia (62 min.)	not reviewed
Siren of Atlantis—United Artists (88 min.)	202
Smart Girls Don't Talk—Warner Bros. (81 min.)	151
Smuggler's Cove—Monogram (66 min.)	168
Snake Pit, The—20th Century-Fox (108 min.)	179
So Dear to My Heart—RKO (82 min.)	199
Song is Born, A—RKO (112 min.)	138
Son of God's Country— Republic (60 min.)	not reviewed
Sons of Adventure—Republic (60 min.)	190
Sorry, Wrong Number—Paramount (89 min.)	122
Southern Yankee, A—MGM (90 min.)	128
Spiritualist, The—Eagle-Lion (78 min.)	126
Station West—RKO (91 min.)	146
Strange Gamble—United Artists (62 min.)	not reviewed
Strange Mrs. Crane, The—Eagle-Lion (60 min.)	174
Strawberry Roan, The—Columbia (79 min.)	not reviewed
Strike It Rich—Allied Artists (81 min.)	194
Sundown in Santa Fe—Republic (60 min.)	not reviewed
Texas, Brooklyn & Heaven—United Artists (76 min.)	114
That Lady in Ermine—20th Century-Fox (89 min.)	115
That Wonderful Urge—20th Century-Fox (82 min.)	190
3 Godfathers—MGM (106 min.)	194
Three Musketeers, The—MGM (125 min.)	167
Thunderhoof—Columbia (77 min.)	110
Trail to Laredo—Columbia (54 min.)	not reviewed
Train to Alcatraz—Republic (58 min.)	110
Triple Threat—Columbia (70 min.)	155
Two Guys from Texas—Warner Bros. (86 min.)	126
Unfaithfully Yours—20th Century-Fox (105 min.)	158
Untamed Breed, The—Columbia (79 min.)	188
Urubu—United Artists (65 min.)	135
Valiant Hombre—United Artists (60 min.)	not reviewed
Variety Time—RKO (59 min.)	127
Velvet Touch, The—RKO (97 min.)	118
Walk a Crooked Mile—Columbia (91 min.)	142
Walls of Jericho, The—20th Century-Fox (106 min.)	110
When My Baby Smiles At Me— 20th Century-Fox (98 min.)	178
Whiplash—Warner Bros. (91 min.)	206
Whispering Smith—Paramount (88 min.)	200
Winner Take All—Monogram (64 min.)	148
Words and Music—MGM (119 min.)	199
Yellow Sky—20th Century-Fox (97 min.)	191
You Gotta Stay Happy—Univ. Int'l (100 min.)	175

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)
(Distribution through Monogram)

10 The Babe Ruth Story—Bendix-Trevor	Sept. 6
12 Strike It Rich—Cameron-Granville	Nov. 26
11 Bad Men of Tombstone—Sullivan-Reynolds	Dec. 15

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

118 Racing Luck—Henry-Clements	Nov. 18
133 The Man from Colorado—Ford-Holden	Dec.
134 Jungle Jim—Weissmuller-Grey	Dec.
Quick on the Trigger—Starrett (54 m.)	Dec. 2
151 Smokey Mountain Melody—Roy Acuff	Dec. 16
107 Blondie's Secret—Lake-Singleton	Dec. 23
Shockproof—Wilde-Knight	Jan.
The Dark Past—Holden-Cobb-Foch	Jan.
Song of India—Russell-Bey-Sabu	Feb.
Slightly French—Lamour-Ameche	Feb.
Loaded Pistols—Gene Autry (79 m.)	Jan.

Eagle-Lion Features

(165 West 46th St., New York 19, N. Y.)

907 Let's Live a Little—Lamar-Cummings	Nov.
908 Million Dollar Weekend—Raymond-Paull	Nov.
910 He Walked by Night—Brady-Basehart	Dec.
Parole, Inc.—O'Shea-Bey-Ankers	Dec.
The Strange Mrs. Crane—Lord-Shayne	Dec.
Red Stallion in the Rockies—Franz-Heather	Jan.
An Old Fashioned Girl—Jean-Lydon	Jan.
Ride, Ryder, Ride—Jim Bannon	Jan.
Alice in Wonderland—Live-action-puppets	Feb.
Reign of Terror—Cummings-Dahl-Basehart	Feb.
Shamrock Hill—Ryan-MacDonald	Feb.
Roll, Thunder, Roll—Jim Bannon	Feb.
Tulsa—Hayward-Preston-Armendariz	Mar.
Miranda—all-British cast	Mar.
The Big Cat—McCallister-Garner-Foster	Apr.
Scott of the Antarctic—all-British cast	Apr.
The Red Shoes—British-made	not set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

904 No Minor Vices—Andrews-Palmer	Nov.
906 The Three Musketeers—Kelly-Turner	Nov.
909 Hills of Home—Gwenn-Leigh	Dec.
910 Words and Music—Garland-Rooney	Dec.
908 A Night at the Opera—reissue	Dec.
907 San Francisco—reissue	Dec.
The Kissing Bandit—Sinatra-Grayson	Jan.
Force of Evil—Heflin-Ryan	Jan.
Three Godfathers—Wayne-Armendariz	Jan.
Picadilly Incident—British-made	Jan.
Command Decision—all-star cast	Feb.
Act of Violence—Van Heflin-Ryan	Feb.
The Sun Comes Up—Jarman-MacDonald	Feb.
The Bribe—Taylor-Gardner-Laughton	Mar.
Force of Evil—Garfield-Pearson-Gomez	Mar.
Take Me Out to the Ball Game— Sinatra-Williams-Kelly	Mar.
Little Women—Allyson-Lawford-O'Brien	Apr.
The Great Sinner—Peck-Gardner-Huston	Apr.
The Barkleys of Broadway—Astaire-Rogers	Apr.
The Stratton Story—Stewart-Allyson	May
The Secret Garden—O'Brien-Stockwell	May

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1947-48

4727 Trouble Makers—Bowery Boys	Jan. 2
(End of Season)	

Beginning of 1948-49 Season

4801 Sixteen Fathoms Deep—Lake-Bridges	July 25
4802 Winner Take All—Kirkwood-Knox	Sept. 19
4851 Hidden Danger—J. M. Brown (55 m.)	Dec. 5
4805 Jiggs & Maggie in Court—Yule-Riano	Dec. 12
4806 The Feathered Serpent—Roland Winters	Dec. 19
4816 Crashin' Through—Whip Wilson	Dec. 26
4826 Temptation Harbor—British-made	Jan. 9
4861 Gun Runner—Jimmy Wakely	Jan. 16
4829 Incident—Douglas-Frazee	Jan. 29
4830 Henry, the Rainmaker—Walburn-Catlett	Feb. 13
4803 The Big Fight—Joe Kirkwood	Feb. 20
4806 Bomba—The Jungle Boy—Sheffield-Garner	Mar. 6
4804 Tuna Clipper—McDowall-Verdugo	Mar. 13
4816 Fighting Fools—Bowery Boys	Mar. 27

Paramount Features

(1501 Broadway, New York 18, N. Y.)

4806 Disaster—Denning-Marshall	Dec. 3
4807 The Paleface—Hope-Russell	Dec. 24
4808 The Accused—Young-Cummings	Jan. 14
4809 Dynamite—Welles-Gargan	Jan. 28
4810 My Own True Love—Calvert-Douglas	Feb. 4
4811 Whispering Smith—Ladd-Marshall	Feb. 18
4812 Alias Nick Beal—Milland-Totter	Mar. 4
4813 Streets of Laredo—Holden-Carey	Mar. 25
4814 A Connecticut Yankee—Bing Crosby	Apr. 15
4815 El Paso—Payne-Russell	May 6
4816 Bride of Vengeance—Goddard-Lund	May 27
4817 Manhandled—Duryea-Lamour	June 10

Prestige Pictures Features

(1250 Sixth Ave., New York 20, N. Y.)

(Distribution through Universal-International)

(No national release dates)

The End of the River—Sabu	
Dulcimer Street—British cast	

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

Group 2	
904 Mourning Becomes Electra—Russell-Massey	
905 Bodyguard—Tierney-Lane	
906 Station West—Powell-Green	
907 Design for Death—Documentary	
Group 3	
908 Every Girl Should Be Married—Grant-Drake	
909 Blood on the Moon—Mitchum-Bel Geddes	
910 Indian Agent—Tim Holt (65 m.)	
Group 4	
911 The Boy with Green Hair—Stockwell-O'Brien	
912 The Last Days of Pompeii—reissue	
913 She—reissue	
914 Tarzan's Magic Fountain—Barker-Joyce	
915 Gun Smugglers—Tim Holt	
Specials	
952 A Song is Born—Kaye-Mayo-Cochran	
962 Good Sam—Cooper-Sheridan	

992 So Dear to My Heart—Disney.....
963 Joan of Arc—Ingrid Bergman ..
953 Enchantment—Wright-Niven

Republic Features

(1790 Broadway, New York 19, N. Y.)

721 The Plunderers—Cameron-Massey Dec. 1
(End of Season)

Beginning of 1948-49 Season

Macbeth—Orson Welles (special) Oct. 1
871 Shine on Harvest Moon—Rogers (reissue) .. Oct. 31
861 Sundown in Santa Fe—Allan Lane (60 m.) .. Nov. 5
862 Renegades of Sonora—Allan Lane (60 m.) .. Nov. 24
8601 Scatterbrain—Judy Canova (reissue) Nov. 31
8602 Yokel Boy—Joan Davis (reissue) Nov. 31
801 Homicide for Three—Long Douglas Dec. 8
872 In Old Caliente—Rogers (reissue) Dec. 15
841 The Far Frontier—Roy Rogers Dec. 29
802 Rose of the Yukon—Brody-Dell Jan. 5
Sheriff of Wichita—Allan Lane Jan. 22
873 Frontier Pony Express—
 Roy Rogers (reissue) Jan. 29
Daughter of the Jungle—Hall Cardwell Feb. 8
874 Saga of Death Valley—Roy Rogers (reissue) .. Feb. 22
803 Wake of the Red Witch—John Wayne Mar. 1
Duke of Chicago—Brown-Long Mar. 5
Hideout—Booth-Bridges Mar. 8
The Last Bandit—Elliott-Booth Mar. 28
Prince of the Plains—Monty Hale Apr. 3
Suzana Pass—Roy Rogers Apr. 17
Death Valley Gunfighter—Allan Lane Apr. 24

Selznick Rel. Org. Features

(400 Madison Ave., New York 17, N. Y.)

105 Portrait of Jennie—Jones-Cotten Jan.

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1948

849 Yellow Sky—Peck-Baxter-Widmark Dec.
850 Unfaithfully Yours—Harrison-Darnell Dec.
851 Trouble Preferred—Knudson-Russell Dec.

1949

901 The Snake Pit—De Havilland-Stevens-Genn Jan.
902 That Wonderful Urge—Tierney-Power Jan.
903 This Is a Woman—British-made Jan.
906 A Letter to Three Wives—Darnell-Sothorn-Crain.Feb.
907 Chicken Every Sunday—Daily-Holm Feb.
908 Canadian Pacific—Scott-Wyatt Feb.
909 Man About the House—British-made Feb.
910 Down to the Sea in Ships—Widmark-Kellaway.. Mar.
911 Mother is a Freshman—Young-Johnson Mar.
912 Miss Mink of 1949—Lydon-Collier Mar.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

High Fury—Carroll-Hunter Nov. 19
Just William's Luck—Bradley-Marsh Dec. 10
Siren of Atlantis—Montez-Aumont Dec. 17
Lady of Burlesque—reissue Jan.
Guest in the House—reissue Jan.
Cover Up—Bendix-O'Keefe-Britton Jan.
Lucky Stiff—Donlevy-Trevor-Lamour Jan.
Valiant Hombre—Renaldo-Carrillo (60 m.) Jan.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

683 Countess of Monte Cristo—Sonia Henie Dec.
684 Mexican Hayride—Abbott & Costello Dec.
685 You Gotta Stay Happy—Fontaine-Stewart..... Jan.
686 Live Today for Tomorrow—March-O'Brien
 (formerly "an Act of Murder") Jan.
The Fighting O'Flynn—Fairbanks, Jr.-Green.. Not set
Criss Cross—Lancaster-DeCarlo-Duryea Not set
Family Honeymoon—Colbert-MacMurray Not set

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

808 Angels with Dirty Faces—reissue..... Dec. 11
807 They Drive By Night—reissue..... Dec. 11
809 The Decision of Christopher Blake—
 Smith-Douglas Dec. 23
810 One Sunday Afternoon—Morgan-Malone Jan. 1
811 Whiplash—Clark-Smith-Scott Jan. 15
812 Adventures of Don Juan—Flynn-Lindfors Jan. 29
813 Flaxy Martin—Scott-Mayo-Malone Feb. 12
John Loves Mary—Reagan-Carson-Neal Feb. 19

South of St. Louis—McCrea-Scott-Smith.... Mar. 12
A Kiss in the Dark—Wyman-Niven Mar. 26
Homicide—Douglas-Westcott-Alda Apr. 2

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1803 Babe Didrikson—Sports (10 m.) Nov. 25
Community Sings (10½ m.) Dec. 9
1604 Glee Worms—Favorite (reissue) (7½ m.) .. Dec. 16
1953 Louis Prima & Orch.—Thrills of Music.... Dec. 16
1854 Hollywood Santa Clause Lane—
 Screen Snapshots Dec. 23
1653 Community Sings No. 3 Dec. 23
5657 Christmas Carols—
1901 Symphony on Ice—Novelty (9 m.) Dec. 23
1804 Flashing Fins—Sports Dec. 23
1701 Robin Hoodlum—Fox & Crow (7 m.).... Dec. 23
1605 A Boy and His Dog—
 Favorite (reissue) (7 m.) Jan. 6
1752 Sitka Sue—Vera Vague (10½ m.) Jan. 20
1805 Mrs. Golf—Sports Jan. 27
1954 Buddy Rich & Orch.—Thrills of Music.... Jan. 20
1855 A Rainy Day in Hollywood—
 Screen Snapshots Jan. 27

Columbia—Two Reels

1404 Crime on Their Hands—Stooges (17½ m.) .Dec. 9
1423 Parlor, Bedroom and Wrath—
 Vernon-Quillan (16 m.) Dec. 16
1443 Static in the Attic—Walter Catlett
 (reissue) (19 m.) Dec. 23
1433 Miss in a Mess—Vera Vague Jan. 13
1432 He's in Again—Schilling-Lane Jan. 20

Metro-Goldwyn-Mayer—One Reel

K-71 The City of Little Men—
 Passing Parade (10 m.) Nov. 20
T-12 Night Life in Chicago—Traveltalk (9 m.) .. Nov. 27
W-35 Mouse Cleaning—Cartoon (7 m.) Dec. 11
T-13 Scholastic England—Traveltalk (8 m.).... Dec. 18
S-54 Let's Cogitate—Pete Smith (8 m.)..... Dec. 25
W-22 Fine Feathered Friend—
 Gold Medal (reissue) (8 m.) Jan. 1

Metro-Goldwyn-Mayer—Two Reels

A-902 Going to Blazes—Special (21 m.) Apr. 24
(End of 1947-48 Season)

Paramount—One Reel

K8-2 Mr. Groundling Takes the Air—
 Pacemaker (11 m.) Dec. 3
R8-2 Acrobatic Illini—Sportlight (10 m.) Dec. 10
P8-3 Old Shell Game—Noveltoon (7 m.) Dec. 17
J8-1 Solar Secrets—Popular Science (10 m.) Dec. 24
E8-2 Symphony in Spinach—Popeye Dec. 31
Y8-2 Calling All Animals—
 Speak. of Animals (10 m.) Jan. 7
X8-2 The Funshine State—Screen Song (7 m.)... Jan. 7
K8-3 Make Mine Monica—Pacemaker (11 m.) Jan. 14
P8-4 The Little Cut-Up—Noveltoon (7 m.).... Jan. 21
R8-3 Sno' Time for Learning—Sportlight (10 m.).. Jan. 21
L8-2 The Early Bird—Unusual Occup. (10 m.).... Jan. 28
P8-5 Hep Cat Symphony—Noveltoon (7 m.).... Feb. 4
J8-2 The Stocking Yarn—Popular Science (10 m.).. Feb. 4
Y8-3 Meet the Champ—Speak. of Animals (9 m.).. Feb. 11
X8-3 The Emerald Isle—Screen Song (7 m.).... Feb. 25
R8-4 In the Driver's Seat—Sportlight (10 m.)... Mar. 4
X8-4 Comin' Round the Mountain—Screen Song .Mar. 11
L8-3 The Flying Dancers—
 Unusual Occupations (10 m.) Mar. 11

P8-6 Lost Dream—Noveltoon (8 m.)..... Mar. 18
K8-5 I Remember You—Pacemaker Mar. 18
E8-3 Popeye's Promise—Popeye Mar. 25
J8-3 White Magic—Popular Science Apr. 11

Paramount—Two Reels

FF7-6 Catalina Interlude—Musical Parade Nov. 19
(End of 1947-48 Season)

RKO—One Reel

94106 Soup's On—Disney (8 m.) Oct. 15
94302 Frozen Fun—Sportscope (8 m.) Oct. 22
94201 Jan August & His Piano—
 Screenliner (8 m.) Oct. 29
94702 Winkin', Blinkin' and Nod—
94107 Three for Breakfast—Disney (7 m.)..... Nov. 3
 Disney (reissue) (8 m.) Nov. 19
94303 Athletic Stars—Sportscope (8 m.) Nov. 19
94202 Block Party—Screenliner (8 m.)..... Nov. 26
94108 Mickey & the Seal—Disney (7 m.)..... Dec. 3

94303 It Pays to Be Ignorant—Screenliner (8 m.) Dec. 24
 94109 Donald's Happy Birthday—Disney Dec. 24
 94109 Tea for 200—Disney (7 m.) Dec. 24
 94703 Pluto's Judgment Day—Disney (reissue) ... Jan. 28

RKO—Two Reels

93701 Uninvited Blonde—Errol (18 m.) Nov. 12
 93503 Cactus Capers—
 Ray Whitley (reissue) (15 m.) Nov. 19
 93201 Pal's Return—My Pal (18 m.) Nov. 26
 93501 Keep Shooting—Ray Whitley (reissue) ... Nov. 26
 93901 Football Headliners of 1948—Special Dec. 10
 93102 Girls in White—This is America (17 m.) ... Dec. 10
 93702 Backstage Follies—Errol (17 m.) Dec. 24
 93504 California or Bust—
 Ray Whitley (reissue) (18 m.) Dec. 24

Republic—Two Reels

794 Adventures of Frank & Jesse James—
 Serial (13 ep.) Oct. 30
 (End of 1947-48 Season)

Beginning of 1948-49 Season

891 Federal Agents vs Underworld, Inc. (12 ep.) ... Jan. 29

Twentieth Century-Fox—One Reel**1948**

8529 The Magic Slipper (Mighty Mouse)—
 Terrytoon (7 m.) Dec.
 8306 Yankee Ski-Doodle—Sports (9 m.) Dec.
 8530 Gooney Golfers (Talking Magpies)—
 Terrytoon (7 m.) Dec.
 8260 Way of the Padres—Adventure (8 m.) Dec.

1949

9501 The Wooden Indian—Terrytoon (7 m.) Jan.
 9251 Landscape of the Norse—Adventure Jan.
 9502 The Power of Thought (Talk. Magpies)—
 Terrytoon (7 m.) Jan.
 9801 Struggle for Survival—Specialty (9 m.) Feb.
 9503 The Racket Buster (Mighty Mouse)—
 Terrytoon (7 m.) Feb.
 9301 Foaled for Fame—Sports Feb.
 9504 Sourpuss in Dinbat Land—Terrytoon (7 m.) ... Mar.
 9901 Satisfied Saurians—Dribble Puss Parade Mar.
 9905 The Lion Hunt (Talk. Magpies)—
 Terrytoon (7 m.) Mar.
 9302 Neptune's Playground—Sports Apr.
 9506 The Stowaways (Talk. Magpies)—
 Terrytoon (7 m.) Apr.
 9252 Quaint Quebec—Adventure Apr.
 9507 A Cold Romance (Mighty Mouse)—Terrytoon. Apr.

Twentieth Century-Fox—Two Reels

Vol. 14 No. 15—Battle for Germany—
 March of Time (18½ m.) Oct.
 Vol. 14 No. 16—America's New Air Power—
 March of Time (17 m.) Nov.
 Vol. 14 No. 17—Answer to Stalin—
 March of Time Dec.

United Artists—One Reel**1948-49**

Wild and Woody—Cartune (6 m.) Dec. 31
 Scrappy Birthday—Cartune (7 m.) Feb. 11
 Drooler's Delight—Cartune (7 m.) Mar. 25

Universal—One Reel

4381 Choo Choo Swing—
 4341 Canada Calls—Variety Views (9 m.) Oct. 1
 Sing & Be Happy (10 m.) Nov. 1
 4203 Christmas Dream—Special (11 m.) Nov. 22
 4321 Pantry Panic—Cartune (reissue) (7 m.) ... Nov. 22
 4382 The Year Around—
 Sing & Be Happy (10 m.) Dec. 6
 4322 Hollywood Matador—Cartune
 (reissue) (7 m.) Dec. 13
 4323 Mouse Trappers—Cartune (reissue) (7 m.) ... Jan. 24
 4324 Hams That Couldn't Be Cured—
 Cartune (reissue) (7 m.) Feb. 21
 4325 The Screw Driver—
 Cartune (reissue) (7 m.) Mar. 14

Universal—Two Reels

4301 Rhythm Masters—Musical (15 m.) Dec. 8
 4302 Lawrence Welk & Orch.—Musical (15 m.) ... Jan. 5

Vitaphone—One Reel**1947-48**

4721 My Bunny Lies Over the Sea—
 Bugs Bunny (7 m.) Dec. 4
 4716 Scaredy Cat—Cartoon (7 m.) Dec. 18
 4717 Wise Quackers—Cartoon (7 m.) Jan. 1
 4722 Hare-do—Bugs Bunny (7 m.) Jan. 15
 4718 Holiday for Drumsticks—Cartoon (7 m.) ... Jan. 22
 (More to Come)

Beginning of 1948-49 Season

5801 Mysterious Ceylon—Adventure (10 m.) ... Sept. 25
 5401 So You Want To Be in Politics—
 Joe McDouakes (10 m.) Oct. 2
 5601 Roaring Wheels—Sports Reviews (10 m.) ... Oct. 23
 5301 An Itch in Time—B.R. Cartoon (7 m.) ... Oct. 30
 5501 Jungle Man Killers—Sports Parade (10 m.) ... Nov. 6
 5402 So You Want To Be on the Radio—
 Joe McDouakes (10 m.) Nov. 6
 5602 Ski Devils—Sports Review (10 m.) Dec. 4
 5302 Fin and Caddie—B. R. Cartoon Dec. 11
 5802 Bannister's Bantering Babies—
 Adventure (10 m.) Dec. 11
 5502 Sportsmen of the Far East—
 Sports Parade (10 m.) Dec. 18
 5303 Bedtime for Sniffles—B. R. Cartoon (7 m.) ... Jan. 1
 5403 So You Want to be a Baby Sister—
 Joe McDouakes (10 m.) Jan. 8
 5803 Circus Town—Adventure (10 m.) Jan. 15
 5603 Swings & Serves—Sports Review (10 m.) ... Jan. 22
 5701 Awful Orphan—Cartoon (7 m.) Jan. 29

Vitaphone—Two Reels

5003 Princely India—Special (20 m.) Dec. 25
 5103 Pie in the Eye—Featurette (20 m.) Jan. 8
 5005 Sunday Roundup—Special (20 m.) Jan. 29

NEWSWEEKLY NEW YORK RELEASE DATES**Warner Pathé News**

39 Wed. (O) ... Dec. 29
 40 Mon. (E) ... Jan. 3
 41 Wed. (O) ... Jan. 5
 42 Mon. (E) ... Jan. 10
 43 Wed. (O) ... Jan. 12
 44 Mon. (E) ... Jan. 17
 45 Wed. (O) ... Jan. 19
 46 Mon. (E) ... Jan. 24
 47 Wed. (O) ... Jan. 26
 48 Mon. (E) ... Jan. 31
 49 Wed. (O) ... Feb. 2
 50 Mon. (E) ... Feb. 7
 51 Wed. (O) ... Feb. 9
 52 Mon. (E) ... Feb. 14
 53 Wed. (O) ... Feb. 16

Universal

208 Thurs. (E) ... Dec. 30
 209 Tues. (O) ... Jan. 4
 210 Thurs. (E) ... Jan. 6
 211 Tues. (O) ... Jan. 11
 212 Thurs. (E) ... Jan. 13
 213 Tues. (O) ... Jan. 18
 214 Thurs. (E) ... Jan. 20
 215 Tues. (O) ... Jan. 25
 216 Thurs. (E) ... Jan. 27
 217 Tues. (O) ... Feb. 1

Paramount News

36 Thurs. (E) ... Dec. 30
 37 Sunday (O) ... Jan. 2
 38 Thurs. (E) ... Jan. 6
 39 Sunday (O) ... Jan. 9
 40 Thurs. (E) ... Jan. 13
 41 Sunday (O) ... Jan. 16
 42 Thurs. (E) ... Jan. 20
 43 Sunday (O) ... Jan. 23
 44 Thurs. (E) ... Jan. 27
 45 Sunday (O) ... Jan. 30
 46 Thurs. (E) ... Feb. 3
 47 Sunday (O) ... Feb. 6
 48 Thurs. (E) ... Feb. 10
 49 Sunday (O) ... Feb. 13
 50 Thurs. (E) ... Feb. 17

News of the Day

234 Wed. (E) ... Dec. 29
 235 Mon. (O) ... Jan. 3
 236 Wed. (E) ... Jan. 5
 237 Mon. (O) ... Jan. 10
 238 Wed. (E) ... Jan. 12
 239 Mon. (O) ... Jan. 17
 240 Wed. (E) ... Jan. 19
 241 Mon. (O) ... Jan. 24
 242 Wed. (E) ... Jan. 26
 243 Mon. (O) ... Jan. 31
 244 Wed. (E) ... Feb. 2
 245 Mon. (O) ... Feb. 7
 246 Wed. (E) ... Feb. 9
 247 Mon. (O) ... Feb. 14
 248 Wed. (E) ... Feb. 16

Fox Movietone

105 Friday (O) ... Dec. 31
 106 Tues. (E) ... Jan. 4
 107 Friday (O) ... Jan. 7
 108 Tues. (E) ... Jan. 11
 109 Friday (O) ... Jan. 14
 110 Tues. (E) ... Jan. 18
 111 Friday (O) ... Jan. 21
 112 Tues. (E) ... Jan. 25
 113 Friday (O) ... Jan. 28
 114 Tues. (E) ... Feb. 1
 115 Friday (O) ... Feb. 4
 116 Tues. (E) ... Feb. 8
 117 Friday (O) ... Feb. 11
 118 Tues. (E) ... Feb. 15
 119 Friday (O) ... Feb. 17

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A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

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Harrison's Reports, Inc.,
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P. S. HARRISON, Editor

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXI

SATURDAY, JANUARY 8, 1949

No. 2

IN DEFENSE OF THE STUDIOS ON ADVERTISING PLUGS

HARRISON'S REPORTS has condemned advertising plugs inserted in feature pictures ever since 1919, the year in which it was founded.

In 1931, this paper's war against sponsored screen advertising reached such proportions that, when Paramount and Warner Brothers went into it openly, it appealed to the newspapers of the nation for their aid in its efforts to stamp out the practice. And the aid was given freely, for the fight was just. The result was that three months (less one week) after HARRISON'S REPORTS started its crusade, both Paramount and Warner Brothers discontinued that sort of advertising, giving up contracts amounting to millions of dollars a year.

The fact that the two companies discontinued their screen advertising activities and that some of the other companies gave up their plans to indulge in the practice did not deter this paper from calling the exhibitors' attention to the occasional presence of concealed advertising in feature pictures.

At first, HARRISON'S REPORTS was inclined to blame the producers for the presence of such advertising. Closer inquiry, however, brought to light the fact that all the major studios and most of the smaller ones are blameless.

As stated in this paper frequently in the past, there are in Hollywood representatives of manufacturers whose function is to try to influence people working for a production unit to manage to stick into a scene the article manufactured by the company they represent, the remuneration being a quantity of the product displayed. This paper pointed out that, when a representative of a whiskey concern succeeded in inducing a worker of a production unit to insert an advertising plug, that representative sent that worker a case of bourbon. If the representative succeeded in having such an employee arrange for a close-up of a watch, the watch company sends this worker one of the finest watches it manufactures.

Recently I had a confidential talk with a reputable unit producer of a major studio and was told that he and the other unit producers of his company watch the property men like hawks lest they put one over on them by sticking the brand of an article into a scene. It is after the set is ready for shooting, the unit producer informed me, that the property man, unknown to the director, slips in the advertisement. If it is a can, for example, showing a blank side, the property man merely twists the can to display the brand name.

In a recent case, I happened to see the brand of an article inserted in one of the pictures that my informant himself produced. He told me that he had noticed it after the picture was finished, and that he became furious. But it was too late, for to eliminate the plug would have required the reshooting of the scene, and that happened to be impracticable.

I am refraining from mentioning names and the picture's title because the information was given to me in confidence and it would be breaking faith were I to disclose the facts.

In passing this information on to you, my main object is to do justice to the studios, which have been accused all along as being guilty of inserting the advertisements. The information that I have received from this producer is truthful and accurate.

If the unit producers of all the studios would exercise the same care in preventing the insertion of unauthorized advertising plugs, an end will soon be put to the evil, and the film companies would not be faced with the justified wrath of the exhibitors, whose screens are being used as billboards, not only without payment, but also to the displeasure of their patrons.

A COSTLY "SIT-DOWN" STRIKE

Whoever conceived the idea of cutting out the distributor's share of newspaper and other advertising on percentage pictures conceived an idea that will cost the distributors millions each year.

If the distributor thinks that the exhibitor will pay all the advertising freight on pictures leased on a percentage basis, he has another guess coming, for, in the opinion of HARRISON'S REPORTS, such distributor will compel the exhibitor to assume one of two attitudes: either "sit down" and do very little advertising on a percentage picture, or refuse to book that picture on any other than a flat-rental basis.

Cutting out the distributor's share of the advertising cost is, in itself, unjust and unfair, by reason of the fact that, in the event that the exhibitor did bear all the advertising costs, the distributor, in collecting his share of the receipts, will be taking from the exhibitor money that he, the distributor, is not entitled to. Percentage playing is a partnership affair, with the income to be divided in accordance with an agreed formula. Such being the case, the distributor is obliged, not only morally but also from a sensible business point of view, to bear his share of the advertising cost, for the more sensational the advertising the more the picture will gross. And sensational advertising is not obtained without spending money.

(Continued on back page)

"Last of the Wild Horses" with Jane Frazee, James Ellison and Mary Beth Hughes

(Screen Guild, November 12; time, 82 min.)

Very good for a double bill. Although the title leads one to believe that the wild horses play a prominent part, they play only a secondary part. But it holds one's interest well, for the action is fast and the plot has many ramifications. As a matter of fact, the story is more substantial than either of the other two wild horse stories that Robert L. Lippert has produced. In the characterization of James Ellison, the hero, however, there is in the beginning a fault that is hard to explain; he is shown putting on a black mask while watching a stage coach from afar. This leads the spectator to believe that he was about to hold up the stage, but he does nothing of the kind. The photography is good and the sepia tone makes the picture easy on the eyes:—

Watching from afar, Ellison sees three riders pursuing a lone rider. He halts the pursuit by threatening to shoot. Looking for a place to have his horse shod, Ellison comes upon Mary Beth Hughes, the lone rider who was pursued, and learns from her that the Double C Ranch was not far away. At the Double C, Ellison makes himself known to Douglas Dumbrille, the owner, and Jane Frazee, his daughter. Reed Hadley, the Double C's foreman, arrives and informs Dumbrille that Ellison had threatened to shoot two ranch hands and him while carrying out their wild horse activities. Thus Ellison learns that there was a war on between the other ranchers and Dumbrille, engineered by Rory Mallinson and Hadley, his stooge, who were stealing most of the wild horses and selling them to their own advantage. At that moment Sheriff James Millican arrives and places Ellison under arrest because he fitted the description of the masked rider reported spying on stage coach movements. He leads him to town, where Mary and Olin Howlin, her guardian, alibi that Ellison is their new ranch-hand and obtain his release. Meanwhile Jane objects to her father's persistence in raiding mares from a herd of wild horses against the wishes of the other ranchers, who had agreed to let them alone for a year so that they might multiply. Ellison persuades the Sheriff to induce Dumbrille to stop the raids, but foreman Hadley continues the raids and throws suspicion on the Double C Ranch. Ellison quiets the infuriated ranchers by promising to handle Dumbrille himself. The two men quarrel and, after Ellison leaves, Mallinson and Hadley kill Dumbrille under circumstances that bring about Ellison's arrest. He is tried and convicted to hang, but he escapes with the aid of Mary and Howlin. Eventually, through a letter sent to Hadley by Mallinson, Ellison learns of their guilt and brings about their arrest. By this time Jane and Ellison are in love.

Robert L. Lippert directed it and acted as executive producer. Carl K. Hittleman produced it. Jack Harvey wrote the original screen play. Good entertainment for the masses.

"Trouble Preferred" with Peggy Knudsen, Lynn Roberts and Charles Russell

(20th Century-Fox, December; time, 63 min.)

More entertainment value is packed into this program comedy-melodrama than in many a super-production that has been released in the past year. There is laughter in almost every foot of the film. The story revolves around two beautiful girls, Peggy Knudsen and Lynn Roberts, students at a Los Angeles school for policewomen, and the laughter is provoked by them through their awkwardness and inability to absorb the instructions readily, at first, and later by the manner in which they apply the tricks they learned to subdue recalcitrant persons under arrest. One laugh-provoking situation is where two persons accuse each other of trying to pick his pockets, and the two rookie policewomen release the pickpocket and arrest the peaceful citizen, who turns out to be a dear friend of their lieutenant. Other comedy is provoked by June Storey, a "flame," through her bellicose manner and smart dialogue. The scene where Lynn twists Miss Storey's arm and leads her out of the gymnasium should cause hearty laughter. The work of the two female stars and of all the others in the cast is fine. The photography is crystal clear:—

Peggy and Lynn enroll in the Los Angeles policewomen's school, of which Charles Russell, a lieutenant, is head instructor, and Mary Bear, a sergeant, his assistant. After graduation, the girls are assigned to the case of Marcia May Jones, a young mother who had attempted suicide. At the hospital, Marcia insists that she had not attempted suicide, but the girls and Russell, through kind treatment and patience, learn that she had been abandoned by her husband, James Cardwell, a promising prizefighter with a chip on his shoulder. Through Paul Langton, former employer of Marcia and Cardwell, Russell learns that Cardwell was jealous of him (Langton). Langton felt that Cardwell needed a thrashing to put some sense in his head, and he persuades Russell to let him try to administer the thrashing himself. Peggy joins the conspiracy by flirting with Cardwell at the gymnasium, defying June Storey, his "flame." Cardwell visits Peggy at her apartment and, while he is there, Russell, as prearranged, telephones June and informs her of the visit. June hurries to the apartment and tries to create a scene. At that moment Langton, accompanied by Russell, enters the apartment, pretends to resent Cardwell's presence in his "girl's" apartment, and challenges him to a fight. During the first three rounds of the fight, held in the gymnasium ring, Langton pretends that he is losing. In the fourth round, Marcia arrives just in time to see her husband knocked down by Langton. For the first time Cardwell learns that he is a father, and a reconciliation is effected between him and his wife.

The story and screenplay was written by Arnold Belgard. It was produced by Sol Wurtzel and directed by James Tinling. Good entertainment for everybody.

"The Fighting O'Flynn" with Douglas Fairbanks, Jr., Helena Carter and Richard Greene

(Univ.-Int'l, February; time, 94 min.)

Revolving around the fabulous exploits of a dashing Irish soldier of fortune in the year 1797, this swashbuckling melodrama has little resemblance to reality, but it is good action "hokum" and should go over very well with those who enjoy "superman" heroics. Douglas Fairbanks, Jr., as the fearless hero who practically single-handedly prevents Napoleon's troops from landing on Irish soil, plays the role with a swagger and agility that is highly reminiscent of his father. The manner in which he leaps about, his fancy sword-play, and his ability to take on and overcome dozens of enemies at a time, are out of this world, but his daring deeds keep the excitement at a high pitch all the way through. There is plentiful comedy and a pleasant romance:—

En route to an Irish castle he had inherited from an uncle, Fairbanks rescues Helena Carter, daughter of the Irish Viceroy, from an attack by highwaymen in the employ of Ludwig Donath, a Napoleon spy, who sought to take from her a letter advising the Viceroy of Napoleon's plans to invade England by gaining a foothold on Irish soil. Fairbanks shelters her in his castle, and later, when Donath discovers her presence there, helps her to deliver the letter to her father with the aid of J. M. Kerrigan, his man-servant, and Arthur Shields, the county bailiff. In order to be near Helena, Fairbanks enlists in the service of the Viceroy to help combat Napoleon's machinations. Richard Greene, the Viceroy's chief aide and Helena's fiance, resents Fairbanks' intervention, for, unknown to all, he was secretly in league with Donath to bring about Ireland's downfall. Fairbanks uncovers Greene's treason, but in doing so is himself accused of treason by the tricky Greene and sentenced to die. But he manages to escape the firing squad with the aid of Kerrigan and Shields and, after a series of fabulous escapades, exposes the traitor Greene, foils the invasion, and wins Helena's hand after proving his own innocence.

It is a Fairbanks Company production, directed by Arthur Pierson from a screen play written by Mr. Fairbanks and Robert Thoeren, based on the novel by Justin Huntly McCarthy. The cast includes Patricia Medina, Otto Waldis, Lumsden Hare and others.

Unobjectionable morally.

"This Was a Woman"

(20th Century-Fox, January, 102 min.)

Just a fair British-made drama. The story is more or less a character study of a venomous woman who, under the guise of a devoted wife and mother, makes life miserable for all who surround her. She hounds her docile husband; corrupts the youthful innocence of her young maid, whom she goads into flirting with her new son-in-law, thus enabling her to break up her daughter's marriage to him; and finally poisons her kindly and inoffensive husband because of her mistaken belief that his close friend was in love with her. In the end, her son exposes her crime and delivers her to the law. Not only is it an unpleasant entertainment, but it is slow-moving and over-long, and completely lacking in subtlety. Sonia Dresdel, as the neurotic matron with an insatiable desire to control the destinies of her husband and children, plays the role in so obvious a fashion that it is never believable. As a matter of fact, it is difficult to understand why those around her, seemingly intelligent people, could not see through her malice. It is doubtful if the picture will mean much at the box-office in this country, not only because it offers nothing unusual, but also because not one of the all-British cast is known to American audiences.

It was produced by Marcel Hellman and directed by Tim Whelan from a screen play by Val Valentine, based on the successful London stage play by Joan Norgan.

Adult entertainment.

"Wake of the Red Witch" with John Wayne and Gail Russell

(Republic, March 1; time, 106 min.)

A very good big-scale sea story, robust in action and strong in romantic interest. It should prove to be a good box-office attraction, first, because it has merit and is based on a best-selling novel, and secondly, because a good sea adventure melodrama has not been produced in several years and the picture-patrons are ripe for this type of entertainment. The story, which takes place in 1860, revolves around the rivalry of two ruthless men, one a sea captain and the other a shipowner, not only for great wealth but also for the hand of the heroine. Part of the action is pretty brutal, yet it is an absorbing picture, for the story is interesting, the settings realistic, and the direction and performances very good. John Wayne, as the ruthless captain, displays despicable traits by his cruel treatment of the crew and by his unscrupulousness. Yet his fearlessness in time of danger and his tender love for the heroine win him some measure of sympathy. Luther Adler, as the smooth but black-hearted shipowner, turns in a top performance. There are thrills aplenty in the different sequences, one in particular being where Wayne engages an octopus in an undersea fight to death. Another thrilling sequence takes place at the finish, where Wayne, attempting to retrieve the sunken treasure, loses his life when the air-hose on his diving suit is accidentally cut. A good part of story is told in flashbacks:—

In league with Gig Young and Paul Fix, members of his crew, John Wayne deliberately sinks his ship, the Red Witch, planning to recover its gold cargo at a later date. A Maritime Commission investigation of the sinking is halted without explanation at the request of Luther Adler, the ship's owner. At a waterfront saloon, Wayne and his partners learn of an uncharted South Sea Island lagoon where pearls could be found in abundance, and they decide to sail there until such time as they could recover the gold from the Red Witch. Arriving at the lagoon, the three men find themselves greeted by Adler and realize that he had arranged for them to hear about the pearls in order to capture them. They find themselves trapped in the lagoon by a sea gate. Adler invites them to dinner in his mansion, but only Young accepts because of his attraction to Adele Mara, Adler's beautiful niece. At dinner, Young, who knew Wayne for only a short time, learns from Adler the strange story of greed and passion that had motivated the rivalry between him and Wayne. Seven years previously, Adler had rescued Wayne from shark-infested waters, and they had joined forces in a scheme to steal from the natives of a

tiny Polynesian island a fabulous fortune in pearls. At the island, both Adler and Wayne had fallen in love with Gail Russell, the niece of Henry Daniell, the French Commissioner. Wayne, by wresting a casket of pearls from an octopus that guarded its hiding place in a cave under the sea, had been given the pearls by the natives, who looked upon him as a white god. Wayne had accidentally killed Gail's unscrupulous uncle during a quarrel, and Gail, horrified, had agreed to marry Adler, although still in love with Wayne. As a result, a bitter enmity had grown up between the two men. Gail, after a miserable life with Adler, had died of a tropical disease. His story finished, Adler tries to persuade Young to reveal where the Red Witch sank, but Young refuses, remaining loyal to Wayne. Adler blocks Wayne's attempt to escape but is unable to make him reveal the Red Witch's location. Desperate, he comes to an agreement with Wayne to split the gold if he will salvage it. Wayne loses his life when the Red Witch shifts on her ocean-bed, cutting the air-hose on his diving suit. It ends with Wayne's spirit joining Gail's in the next world.

Edmund Grainger produced it, and Edward Ludwig directed it, from a screen play by Harry Brown and Kenneth Gamet, based on the novel by Garland Roark. The cast includes Grant Withers, Dennis Hooey, Jeff Corey and others.

Unobjectionable morally.

"Rusty Leads the Way" with John Litel, Ted Donaldson and Sharyn Moffett

(Columbia, October 21; time, 58 min.)

A very good program picture, suitable for any double bill. The story is different—a girl of thirteen, blind for several years because of an injury, is made, through the kindness of a boy of her age, to gain faith in herself and become self-reliant. There are many situations that will draw tears as a result of Ted Donaldson's kindness towards the little girl and of his efforts to restore her confidence. The closing scenes, where the "seeing eye" dog is shown breaking away from the representatives of the institute and running several miles to rejoin his little master, kissing her all over, will bring a gulp to many a patron's throat. Ted Donaldson practically makes the picture by his ability to handle the young boy's characterization sympathetically. But Sharyn Moffett, too, is effective as the afflicted girl:—

While playing with his dog, Rusty, in the yard of a long vacant house, Ted hears piano playing. He approaches an open window and utters a greeting. A young girl about his age comes to the window and closes it. Resenting the repulse, Ted, rings the doorbell. The girl, Sharyn, invites him into the house, and he soon realizes that she is blind. Sharyn informs Ted that her widowed mother works all day, and that she is lonesome. The Board of Education resolves to send Sharyn to a State school for the blind, but Sharyn is unwilling to leave her mother. Ted's father, John Litel, being a city attorney, is about to enforce the board's ruling, but Ted pleads with him to prevent the execution of the order by giving Sharyn a chance to obtain a "seeing eye" dog so that she will be enabled to attend a regular school in town. Litel arranges to send Sharyn to a "seeing eye" dog institute to learn how to handle such a dog. The first time that Sharyn is allowed to go out with her dog, Trosper, the animal, seeing Ted's dog, Rusty, in the distance, runs to play with him and leaves Sharyn stranded. Sharyn takes this as a sign that Trosper did not love her, and that she would never be able to handle a "seeing eye" dog. She cries disconsolately, despite Ted's efforts to console her. Unable to convince Sharyn otherwise, the institute's representatives decide to take Trosper back to the institute. On the way, Trosper jumps out of the car and runs back to rejoin Sharyn. En route, his leash becomes entangled and he barks for aid. Rusty, hearing the barking, rushes to Trosper's aid and disentangles the tangle. The two dogs then rush to Sharyn and Ted. When Trosper kisses her affectionately, Sharyn realizes that he loved her and becomes content to let him be her eyes.

It was produced by Robert Cohn and directed by Will Jason from a screen play by Arthur Ross, based on a story by Nedrick Young. Good family entertainment.

What the elimination of cooperative advertising will cost the distributor, not counting the intensification of the exhibitors' efforts to book all his pictures on a flat-rental basis, is not possible to figure out accurately, but judging from the fact that most exhibitors will fold their hands and do nothing about spending money on the exploitation of a percentage picture the loss to the exhibitors as well as to the distributor will be considerable. As a matter of fact the loss will probably run into millions, for the exhibitors will feel that, once the distributor is sweetened with a big share of the income without any advertising expenditure, he will never think of changing his policy. And no exhibitor would want that.

At a time when advertising should be intensified to bring to the theatres people who have been driven away by poor pictures, cutting out advertising is, indeed, a short-sighted policy. Advertising appropriations, instead of being reduced, should be increased, not only in the newspapers, magazines and billboards, but also in the trade papers, for intelligent trade paper advertising electrifies the exhibitor, prompting him to go after the laggard picture-patrons.

**"Highway 13" with Robert Lowery,
Pamela Blake and Michael Whalen**

(Screen Guild, no rel. date set; time, 58 min.)

A very good program melodrama. The action is fast and exciting from the opening scenes, holding the spectator's interest to the very end. The story revolves around the villains' efforts to send down the stock of a big trucking concern by wrecking many of its trucks so that they might gain control of the business for a "song." Human life means nothing to them, for their scheming results in trucks and drivers going over cliffs and crashing below, and then catching fire and burning. Though the picture is mainly a thriller, comedy is not lacking. As a matter of fact it is plentiful, and includes even pie throwing. The photography is first class and the acting is mostly good. William Berke, the director, did a fine job with the comedy as well as with the thrilling situations:—

Mysterious accidents to the trucks of a big transportation firm, of which Tom Chatterton and Michael Whalen were the principal owners, bring the company to the verge of bankruptcy. Whalen's wife is killed in a crash near where the other accidents had occurred—in the vicinity of a roadside garage and restaurant owned by Clem Bevans but operated by his wife, Mary Gordon, and her assistant, Pamela Blake. The accident is discovered by Robert Lowery, one of the firm's drivers, who is in love with Pamela. Whalen and Chatterton hire Gaylord Pendleton, an ex-Army friend, to conduct an undercover investigation, and Lowery is given the job of breaking him in. Lowery makes a hit with Maris Wrixon, the firm's attractive personnel director, and wins a raise. After leaving Bevans' garage, where he had his truck inspected, Pendleton's brakes fail, but he manages to prevent a serious accident. He informs Whalen that he suspected Bevans. A few nights later, at the company warehouse, the brakes become loose again and the backing truck crushes Pendleton to death. Lowery, present in another part of the warehouse, is arrested, but he is released at the suggestion of Dan

Seymour, an insurance investigator, who believes him innocent. Seymour wins Lowery's cooperation and induces him to make a play for Maris. Pamela, becoming jealous, breaks with Lowery. To ease the tension between them, Lowery tells Pamela the story and also informs her that Bevans was under suspicion. This statement infuriates Pamela and she informs Bevans, who in turn telephones his confederates. Bevans slugs Lowery unconscious and puts him in a truck. Pamela, noticing Bevans' actions, hides in the truck with Lowery. Just then Whalen and Maris arrive and order Bevans to dispose of Lowery and the truck. Bevans abandons the rolling truck on a steep incline, but Pamela succeeds in bringing it to a stop. Meanwhile Bevans, waiting to be picked up by Whalen, is run down by him and killed. But in his haste to make a getaway, Whalen crashes into the stalled truck, killing Maris and himself. Rewarded by the insurance company, Lowery and Pamela marry.

Maurice Tombragel wrote the screen play from a story by John Wilste. William Stephens produced it.

**"Boston Blackie's Chinese Venture"
with Chester Morris**

(Columbia, no rel. date set; time, 60 min.)

Nothing sensational, but it is a good Boston Blackie melodrama; it holds the spectator's interest pretty tense all the way through. The methods that Chester Morris employs to uncover the culprits and bring the murderer to justice are fairly logical and interesting. They show good writing. The scenes in which Morris and Sid Tomack, his pal, masquerade as Chinamen to escape from the police, who were hindering their efforts to obtain clues that would lead them to the murderers, are pretty comical. The acting, as a result of the fairly skillful direction, is good. The photography is sharp and clear:—

Morris and Tomack are seen coming out of the laundry of the uncle of Maylia, a Chinese girl, and shortly afterwards Maylia finds her uncle murdered. The police, called in on the case, send for Morris to question him. They are unable, however, to establish a motive for the crime, and they let Morris and Tomack go free. With the police making no progress on the case, Morris decides to carry on an investigation of his own. He learns from Maylia that her uncle had telephoned Luis Van Rooten, owner of a night-club and her employer. Aided by Maylia, Morris is able to learn that Van Rooten, his girl-friend, Joan Woodbury, and others were carrying out jewel robberies, and that a Dutch diamond expert, an illegal entrant to this country, was employed by them for the purpose of cutting up the diamonds so that they might not be detected. After a series of events, in which Van Rooten is murdered, Morris proves that Charles Arnt, Joan's confederate, had murdered the Chinese laundryman and Van Rooten to prevent the police from arresting them and learning the gang's secret, and that Joan was the gang's jewel "runner."

Maurice Tombragel wrote the original screen play, Rudolph C. Flothow produced it, and Seymour Friedman directed it. The cast includes Richard Lane, Frank Sully, Philip Ahn and others.

Harmless for children.

Adult entertainment, but children will no doubt like it.

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SATURDAY, JANUARY 15, 1949

No. 3

AN UNWARRANTED REQUEST FOR INCREASED ADMISSIONS

According to a report in the January 12 issue of weekly *Variety*, the Selznick Releasing Organization has started to sell "Portrait of Jennie" on an unusual advanced-admission-price policy.

Instead of asking the exhibitors to raise their scale of admissions to the usual roadshow figures of \$1.20 or \$1.50, SRO is requesting that they raise admission prices slightly to give the connotation to the public that "Portrait of Jennie" is not an ordinary picture. The report states that SRO is suggesting that, if the regular admission fee is 60c, the exhibitor raise it to perhaps 80c.

The report states also that rental terms of 50% is being asked.

Although "Portrait of Jennie" is an artistic picture and has been produced with great care, it is by no means an exceptional entertainment, one that warrants a boost in admission prices. As a matter of fact, to quote from this paper's review of the picture, "its reception by a substantial section of the rank and file, particularly 'teen agers, is doubtful, for the story is slight and the action slow."

HARRISON'S REPORTS is not alone in its opinion of the picture's entertainment values. Here is what two Los Angeles newspaper critics had to say, in part, after the picture's opening in that city on Christmas Day:

"Portrait of Jennie," you might suppose, would be an artistic picture. It is. Unfortunately, it's more artistic than entertaining.

"For David Selznick's entry in the Holiday Sweepstakes, now screening at the Carthay Circle Theatre, has a plot too slim, actually, for a full-length photoplay.

"And when such is the case, you have instead of mounting action and rising dramatic conflict a one-level narrative that is episodic."—Lowell E. Redelings, Motion Picture Editor, *Los Angeles Citizen-News*.

"Selznick's motion picture, which is now esconced with special equipment at the Carthay Circle, is technically magnificent—photographically, in sound and in performance. Dramatically, due to the fragile, even tenuous nature of the theme, I found it touching rather than poignant."—Philip K. Scheur, *Los Angeles Times*.

Thus far, the picture is being exhibited in Los Angeles only. When it opens in other cities, it is doubtful, in the opinion of this paper, if the great majority of the newspaper critics will treat the picture any better than the two aforementioned critics.

No one can blame Mr. Selznick for trying to instill

in the public mind the idea that his "Portrait of Jennie" is an out-of-the-ordinary picture; that is good exploitation. But when he asks the exhibitors to help him put over that feeling by raising, even slightly, their admission prices, he goes too far, for the patrons who will feel that the picture was not worth the additional tariff imposed will vent their wrath, not on Mr. Selznick, but on the exhibitor.

As it has been said frequently in these columns in the past, the criterion of the value of an advanced-admission-price picture to the exhibitor and to the public should be, not its cost or its magnitude, but its entertainment values. Not even the fact that a picture is good entertainment is sufficient reason to boost admission prices. It must be an exceptional picture in every sense of the word. "Portrait of Jennie" does not fall into this category. As a matter of fact, the exhibitors who book it will have enough on their hands trying to fill the seats at regular admission prices let alone advanced admissions.

TELEVISION IN SALOONS

Exhibitors who operate theatres in areas that have television find that the decrease in theatre attendance is due in some measure to the fact that most of the taverns in their territories offer free entertainment to their drinking patrons in the form of televised programs.

Throughout the years, the movies have done a great job in keeping young men and women out of the saloons, but it seems as if television is now sending many of them back to the saloons.

Since the saloons are drawing a considerable part of their trade by advertising extensively that they have installed television receivers, they become places of amusement and the exhibitors should see to it that such saloons are made to pay for amusement licenses and are subjected to a tax on admissions just as are the motion picture theatres.

According to a report in a recent issue of *Boxoffice*, the Pennsylvania State Liquor Control Commission has ruled that taverns with television receivers are places of amusement and, as a result, the receiver of taxes in Philadelphia has imposed a five per cent tax on the taverns' grosses, effective January 1.

The tavern owners' association is now demanding that the law be changed to provide specific exemption for taverns. This action will, no doubt, be opposed by the Philadelphia exhibitors.

Theatre owners in other cities should take immediate steps to seek the imposition of a similar tax on the taverns in their localities. It is no more than right, for if a tavern is permitted, without taxation,

(Continued on back page)

"Miranda" with an all-British cast

(Eagle-Lion, no rel. date set; time, 79 min.)

A gay, sophisticated fantasy, revolving around the romantic adventures of a mermaid, who visits London disguised as an invalid. It is, however, strictly adult fare, for much of the dialogue is racy and many of the situations risque. It is a good comedy, well written, directed and played but its box-office value will undoubtedly be hindered by the fact that the novelty of a mermaid in a picture has worn thin since one was featured in the recently-released "Mr. Peabody and the Mermaid." Besides, the British players, though highly competent, are unknown to American audiences. Glynis Johns, as the pert, mischievous mermaid, does very well in a rich comedy role, and her unashamed approach to sex, though lustful, has a sly humor that keeps one chuckling throughout. Although it is a fantasy, it has been handled in so clever a way that much of what transpires seems credible:—

While on a fishing vacation off the coast of Cornwall, Griffith Jones, a physician, is yanked from his rowboat by Glynis Johns, a beautiful mermaid, who drags him to her undersea cave and holds him captive. She agrees to free him only on condition that he take her to London for a month's visit. Jones notifies his wife, Googie Withers, that he is bringing back a special patient for observation. When he arrives with Glynis seated in a wheel-chair, swathed in rugs that hide the bottom part of her anatomy, Googie believes her to be paralyzed. Glynis' odd habits, such as eating raw fish and drinking salt water, amaze every one, but all are struck with her charm and beauty. Bent on getting the most out of her visit, Glynis romantically pursues John McCallum, a young artist engaged to Sonia Holm, Googie's bosom friend, and at the same time carries on an affair with David Tomlinson, the family chauffeur, who forsakes the maid, Yvonne Owen. When not occupied with these two gentlemen, Glynis busies herself with the doctor, who succumbs to her charms. Her actions disrupt the entire household emotionally as well as physically, with the complications reaching the bursting point when Googie, amused to learn that the artist and the chauffeur each carried a love-token given to them by Glynis, becomes incensed upon discovering that her husband, too, carried one. Googie eventually learns that Glynis is a mermaid, and when she refers to her as a "seacow," the mermaid, highly insulted, leaves the household and dives into the ocean to return to her undersea home.

It was produced by Betty E. Box and directed by Ken Annakin. Peter Blackmore wrote the screen play, based on his own stage play of the same name.

Adult entertainment.

**"Henry, the Rainmaker"
with Raymond Walburn, Walter Catlett
and William Tracy**

(Monogram, February 13; time, 64 min.)

A fairly entertaining domestic comedy with a small-town background; it should serve adequately as a supporting feature wherever something light is needed to round out a double bill. The story is thin, but the characterizations are so amusing that one follows the action with interest. Most of the laughter stems from the antics of a crusading but blustering small-town lawyer who decides to run for Mayor to clean up the town's politics. The most amusing twist is where the candidate hires a "professional rain-

maker" to combat a severe drought only to have the idea boomerang when torrential rains flood the community. It provokes hearty laughter on several occasions, but at times the comedy is forced:—

Raymond Walburn, a bombastic lawyer, has threatened for years to run for Mayor of Riverside in order to clean up the town's politics, dominated by Walter Catlett, the Mayor. When Catlett holds up a garbage-disposal contract to gain campaign contributions, Walburn, incensed because he had to carry his garbage to the city dump, decides to run for Mayor. He wins the people's support by basing his campaign on the garbage issue, thus compelling Catlett to award the disposal contract without further delay. Left without a platform, Walburn withdraws his candidacy. But he reenters the fight when he learns from his family that others had accused him of being a quitter. Walburn bases his new campaign on the weather, pointing out that the lack of rain threatened to kill the crops. To correct the condition, he hires a professional rainmaker. Actually, the rain is brought about by natural causes, but Walburn takes the credit just the same. But he soon finds himself in trouble when it rains for days, causing serious flood damage. The people turn against him and, to avoid their wrath, he takes his family on a vacation. Meanwhile the flood brings Catlett to his senses, and he employs William Tracy, a young engineer in love with Walburn's daughter (Mary Stuart), to start a flood control program. Learning of what had happened, Walburn takes credit for reforming the Mayor and for getting his future son-in-law a job.

It was produced by Peter Scully and directed by Jean Yarbrough from a screen play by Lane Beauchamp, based on a story by D. D. Beauchamp. The cast includes Gary Gray, Barbara Brown, Addison Richards and others. Suitable for the entire family.

**"Joe Palooka in The Big Fight"
with Joe Kirkwood and Leon Errol**

(Monogram, Feb. 20; time, 67 min.)

Like the previous pictures in the popular "Joe Palooka" series, this prizefight melodrama is good program fare. The story, though not unusual, holds one's interest throughout because of the good direction and acting, offering considerable suspense and excitement, as well as some comedy. Moreover, it has good moral value for youngsters in that the hero, played by Joe Kirkwood, displays fine qualities of clean sportsmanship, as does Leon Errol, as his fight manager. In addition to the fight sequences, the melodramatic action is brought about by the champion's efforts to regain his title and clear himself of a murder charge, the result of a crooked gang's machinations:—

Posing as a fighter down on his luck, Greg McClure obtains a job as a sparring partner for Joe Kirkwood, the heavyweight champion, and knocks him out through trickery. David Bruce, a crooked sports-writer, who, in league with McClure and several others had engineered the knockout, demands in his column that Kirkwood meet McClure in a title match. Errol refuses because of McClure's trickery. Bruce, through a deliberate smear campaign, creates adverse public opinion against Kirkwood, compelling Errol to agree to the match. On the eve of the fight, however, Bruce's henchmen drug Kirkwood and make him appear intoxicated, causing the boxing commissioner to vacate his title. In seeking to track down those responsible for drugging him, Kirkwood meets Lina Romay, a chorus girl and sister of one of Bruce's

henchmen (Bert Conway), who offers to reveal how he was framed on payment of five thousand dollars. When Kirkwood arrives at her apartment with the money, he finds her murdered under circumstances that point to him as the killer. He hides out from the police to clear himself. Meanwhile Conway, the dead girl's brother, is egged on by Bruce to find Kirkwood and avenge his sister's death. Conway locates Kirkwood by following Virginia Welles, Kirkwood's girlfriend. He threatens to shoot him but changes his mind when Errol convinces him that his own gang had committed the murder. Conway leads them to the gang's headquarters, where Kirkwood, after giving McClure a sound thrashing, compels him to reveal all to the police, a confession that results in the rounding up of the gang, and in the title being restored to Kirkwood.

It was produced by Hal E. Chester and directed by Bernard Burton from an original screen play by Stanley Prager. The cast includes Taylor Holmes, Lyle Talbot, Lou Lubin and others.

Morally suitable for all.

"I Cheated the Law" with Tom Conway

(20th Century-Fox, no rel. date set; time, 71 min.)

stantial part of the action takes place in a courtroom. It has been produced and directed and acted so well that one's attention is held all the way through. But the story, although not revolting, is not pleasant, for cold-blooded murders are shown committed. The novelty of the story lies in the fact that the lawyer who had successfully defended a gangster after being taken in by him to defeat the ends of justice, sets out to have him convicted, not for the same crime, for which he could not be tried a second time, but for another crime. Tom Conway, as the lawyer, is convincing, as are Steve Brodie, as the smooth gangster, and Robert Osterloh, as his henchman. The photography is sharp and clear:—

Conway, a prominent Los Angeles attorney, wins an acquittal for Brodie, accused of the murder of a night watchman at a fur warehouse. Conway had proved that the murder had been committed at 8:30 in the evening, according to the warehouse clock, at which time he (Conway) and his wife, Barbara Billingsley, had entertained Brodie as their guest. While celebrating his acquittal at a night-club party, Brodie informs Conway that he had really committed the murder at 7:30 but had set the warehouse clock forward to 8:30, piercing it with a bullet to stop it. Conway does not upbraid Brodie for his deception, but feeling guilty of having cheated the law, and realizing that Brodie could not be tried twice for the same crime, he determines to bring him to justice for another crime. He informs his law partner, James Seay, of his intentions, and heads for San Francisco, where Brodie operated, to obtain evidence of another murder that he suspected Brodie had committed, that of Charles Wagenheim, a former henchman, who had disappeared after leaving evidence of Brodie's guilt in the first crime. By pretending to have abandoned himself to drink because of marital unhappiness, and of having sunk to the gutter, Conway wins Brodie's pity and is employed by him as a servant. Eventually, by ingratiating himself with Brodie and his cohorts, Conway is enabled to discover where Wagenheim's body was buried and, through his associate, Seay, persuades the district attorney to indict Robert Osterloh, Brodie's chief aide, even though he (Conway) knew that Osterloh had not committed the murder. As an-

ticipated by Conway, Brodie orders him to defend Osterloh. But through clever technique, Conway, in examining Osterloh in court, brings out Brodie's guilt. With Brodie arrested, Conway reestablished himself in the eyes of, not only justice, but also the public.

It was produced by Sam Baerwitz and directed by Edward L. Cahn from a screen play by Richard G. Hubler, based on a story by Mr. Baerwitz.

Unobjectionable morally.

"Criss Cross" with Burt Lancaster, Yvonne de Carlo and Dan Duryea

(Univ. Int'l, no rel. date set; time, 87½ min.)

Robert Siodmak's superb directorial skill, coupled with expert performances by the entire cast, make "Criss Cross" a superior gangster-type thriller. It is a grim, powerful melodrama and, though it is not pleasant, it holds one's interest undiminished because of the taut and absorbing way in which the action unfolds. Burt Lancaster, as the two-fisted but not-too-sympathetic hero, turns in his usual effective performance, as does Dan Duryea, as the slimy villain of the piece, but the surprise of the film is Yvonne de Carlo who, though not cast in a sympathetic role, proves herself to be a very capable dramatic actress by the convincing way in which she portrays the double-dealing heroine. It is a highly melodramatic yarn, with many thrilling as well as brutal situations. The high point in the excitement is reached in the sequences depicting an armored car holdup, which Siodmak has staged in a masterful way:—

Lancaster returns to his Los Angeles home after a year's absence, during which he had unsuccessfully tried to forget Yvonne, his former wife. Detective Steve McNally, an old friend, warns him to stay away from her, pointing out that she was mixed up with shady characters, especially, Dan Duryea, a notorious hoodlum. Lancaster gets his job back as a guard on an armored truck and in due time starts dating Yvonne, but they constantly disagree because of Yvonne's desire to live expensively. He is shocked when she elopes with Duryea and tries to forget her. But they are thrown together again after a chance meeting, and she informs Lancaster that Duryea was mistreating her. Duryea, through his henchmen, learns of Yvonne's infidelity with Lancaster and traps them while they are together. Thinking quickly, Lancaster alibis that he had met Yvonne to discuss with her, for Duryea's benefit, the holding up of an armored payroll truck, of which he was the driver. Duryea agrees to stage the robbery and split the proceeds with Lancaster, and Yvonne is selected by them to hold the money until it is divided. Duryea, however, double-crosses Lancaster by trying to shoot him down at the time of the robbery. Lancaster, wounded seriously, is taken to the hospital and acclaimed as a hero for saving part of the payroll. Lest Lancaster talk to the police, Duryea arranges for one of his henchmen to kidnap him from the hospital. Lancaster bribes the fellow to take him to Yvonne's hideout, known only to himself. Yvonne, refusing to be saddled with the injured Lancaster, decides to abandon him and to abscond with the money. But before she can carry out her plan Duryea arrives on the scene and kills them both, only to be trapped himself by the police before making a getaway.

Daniel Fuchs wrote the screen play, based upon the novel by Don Tracy. It was produced by Michael Kraike. The cast includes Richard Long, Alan Napier, Joan Miller and others. Strictly adult fare.

to draw its patrons by televising motion pictures, pugilistic fights, and other programs, it offers unfair competition to the theatres, which are compelled to pay a tax.

How do you suppose the tavern owners would react if the exhibitors were to set up in their interior lobbies a bar for the sale of alcoholic drinks without paying a license fee for the privilege?

A HELPFUL RECOMMENDATION PRESENTED AT THE WRONG TIME

The Congress of Industrial Organizations (CIO) issued this week a memorandum entitled, "A Federal Tax Program to Promote Full Employment," in which it calls upon Congress to repeal certain excise taxes, including the twenty per cent tax on theatre admissions.

The CIO's recommendation will be welcomed by many in the motion picture industry, for either elimination or reduction of the admissions tax will serve to reduce the prices paid by the picture-patrons at the box-office, and will, consequently, serve to boost attendance.

But in view of the fact that President Truman, in his record peacetime-budget message delivered to Congress this week, has asked for an increase of approximately six billion dollars in new taxes to meet the needs of his spending program, it is doubtful if Congress, at this time, will want to eliminate any of the existing excise taxes.

As a matter of fact, in view of the President's statement that expenditures in the fiscal year of 1951 are likely to be larger than those for 1950, little hope can be felt that the admissions tax will be either eliminated or reduced for at least several years.

ALL-INDUSTRY FILM SERIES ENDORSED BY LEADING EXHIBITORS

"The Movies and You," the All-Industry Film Series designed to sell the motion picture industry to the American public, has been enthusiastically endorsed by a number of leading exhibitors who have seen four of the six short subjects that will be released during 1949 at the rate of one every two months.

The first in the Series, "Let's Go to the Movies," traces the industry's history from its beginning less than sixty years ago to the present day, and is designed as a "teaser" for the other shorts in the series. It was produced by RKO, which will distribute it beginning March 1.

The second in the series, "This Theatre and You," deals with exhibition, showing the function of the theatre and manager in the life of the community. It was produced and will be distributed by Warner Brothers.

The third subject, "Movies are Adventure," produced and to be distributed by Universal, depicts the wide variety of entertainment the movies offer to suit the tastes of a typical family of four.

The fourth short, "The Art Director," produced and to be distributed by 20th Century-Fox, has as its setting a Hollywood studio and deals with the functions of the art director.

"The Screen Director" and "Films Go to Market" are the titles of the other two subjects that will be released this year but which have not yet been completed.

The running time of each of the subjects is approximately nine minutes.

The shorts were produced out of a revolving fund of \$75,000 provided by the Motion Picture Association of America, and they are to be distributed on a non-profit basis at standard rental terms. The profits, if any, will go into the revolving fund for the production of additional shorts.

Included among the exhibitors who have wholeheartedly recommended the shorts in glowing terms are Hugh W. Bruen, treasurer of the Pacific Coast Conference of Independent Theatre Owners; Trueman T. Rembusch, president of Associated Theatre Owners of Indiana; Ben F. Shearer, of the Shearer Theatres, in Seattle; Sam Switow, of Louisville, Ky.; and Mitchell Wolfson, vice-president of Theatre Owners of America. All are members of the Exhibitors Advisory Committee of the Industry Film Project Committee, which is sponsoring the series.

The subjects have been very well produced and each is highly entertaining. HARRISON'S REPORTS is confident that they will do a most effective public relations job in selling the industry to the American people, and it urges every exhibitor to give his full support to the program by dating every one of the subjects.

AMERICAN BROTHERHOOD WEEK

American Brotherhood Week will be observed this year from February 20 to February 27, and once again the motion picture industry has been called upon to lend its invaluable aid in putting across this most worthy movement for the building of a better understanding between Americans of all creeds and races.

The National Conference of Christians and Jews, which has sponsored the observance for many years, is counting heavily on the cooperation of all business groups, particularly the exhibitors, to stimulate public thinking to the end that religious intolerance will vanish from the American scene.

J. Robert Rubin, as chairman of the Amusements Division, and Ned E. Depinet, as chairman of the Motion Picture Division, have done a marvelous job in organizing the campaign for this year's observance, which promises, as Mr. Depinet predicts, "to be the greatest Brotherhood week demonstration in 15 years."

All the exhibitor organizations are giving their full support to the movement, and Ed Lachman and Gael Sullivan, national co-chairmen of the exhibitors' committee, have appointed regional exhibitor chairmen in all the exchanges for both Allied and TOA groups to assist the exhibitors in every possible way. The regional exhibitor chairmen are working hand-in-hand with the regional distributor chairmen, appointed by Charles M. Reagan, chairman of the distributors' committee.

The news reel units, under the chairmanship of Spyros P. Skouras, will furnish the exhibitors with special news reel stories attached to their regular issues, and Herman Robbins, head of National Screen Service, is contributing 17,437 advertising kits, which his company will deliver to all theatres in the country.

Many industry leaders are devoting much time and effort to put this worthy campaign across in a big way, and every exhibitor who believes in the American way of life should support the movement with his wholehearted cooperation.

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A SOUND PLEA FOR A WORKABLE AND DESIRABLE ARBITRATION SYSTEM

Prompted by this paper's editorial, "The Consequences of the Irresponsible Use of Power," which appeared in the January 1 issue, Mr. Jos. P. Uvick, president of Allied Theatres of Michigan, has sent this office the following article:

"Your editorial 'The Consequences of the Irresponsible Use of Power' is so well founded and to the point that it motivated us to spotlight an analogous misuse of restrictive power that involves arbitration powers and procedure.

"With one hand in New York the producer-distributors appear as trying to build a temple for arbitration to treat and cure industry ills by speedy inexpensive procedure. With the other hand in Detroit they appear to be digging the grave for arbitration to bury it in. They insist on still using restrictive technicalities as a means to disobey the law of the very same case that has placed them in their present dilemma with civil suits piling in on them.

"In effect the producer-distributors are now standing before the three Federal Court judges as convicted conspirators awaiting the final sentence of the Court. It will attempt to dissolve their monopolistic grip on the industry. The judicial operation is aimed to amputate the heart and brain—the central mechanism of the octopus from its tentacles so all cannot function in coordinated unison as producers in Hollywood and as preferred exhibitors in every major city.

"As they stand before this court their representatives in an arbitration case in Detroit insist that it is legal and right to circumvent the rules and nullify the law of the very case and court that is yet deliberating on the extent of divorcement. We cannot account why this is done, but will explain how.

"A flash-back on the now expired consent decree providing for arbitration will help. We must recall that when the court signed the consent decree Nov. 20, 1940, it was specifically agreed that no one was then presumed to have violated any law; that the decree provisions for arbitration were formulated on the basis of defendants being then innocent. When clearance was involved the distributors were permitted by the consent decree to justify reasonable clearance if their revenue (film rentals) were shown to be increased thereby. Arbitrators and appeal board were obliged to and did sustain clearances on that ground. May 3, 1948, the U. S. Supreme Court among other things ruled that competition and not distributors' revenue is to be the governing factor. The distributors pleaded for a modification of that rule. The court's answer was:

"Some of the defendants ask that this provision be construed (or if necessary modified) to allow licensors in granting clearance to take into consideration what is reasonably necessary for a fair return to the licensor.

"We reject that suggestion. If that were allowed, then the exhibitor-defendants would have an easy method of

keeping alive at least some of the consequences of the effective conspiracy which they launched."

"This is the law of our land since May 3, 1948 as spelled out directly to these very distributors by our highest court. Yet in December, 1948, here is what the distributors say in an arbitration case to maintain existing clearances:

"The testimony [is] entitled to the greatest weight, because it is given by Mr. Stuckey of Paramount and Mr. Levy of Twentieth Century-Fox, who have no particular axe to grind other than *preserve a system* of clearances over the entire Flint area which affords their companies the greatest revenue therefrom. . . ."

"The arbitrator is also politely told that he has no right to follow the present law of the land. He should ostrich-like keep his head in the sand, confining himself strictly to the limitations of a 1940 consent decree as of when the defendants were still presumed to be innocent.

"To persuade the arbitrator to disregard the law of the land they tell him that he must not deviate from the consent decree by the following:

"The arbitrator's jurisdiction to hear and determine this controversy and his power to make an award are limited and governed by Sec. VIII of Consent Decree."

"The witnesses and attorneys for the distributor-producers carry out the policies of their principals as they are expected to do. No criticism is directed or intended against them. It's their superiors the policy makers who certainly are not helping to create a favorable acceptance of arbitration that is now being formulated. The alternative is the creation of hundreds of civil suits if arbitration is to be rendered useless.

"We still hear the echo of 'Let's iron out our own differences within our industry' and that 'the industry is in the lap of the courts, is a target in federal and state legislatures.' Why? Is it anything that the average independent exhibitor has done or is now doing? We already have the court's answer on that.

"We should have deeds and action consistent with the wailing and pleas of producer-distributor and affiliated interests. As exhibitors we all abhor governmental regulation and legal turmoil. Much of it could be avoided by fair arbitration if it's permitted to function as it should with even greater latitude than available in a court of law. The intent of this article is to focus the light on future arbitration proceedings and powers of arbitrators-to-be by a present concrete example of restriction even contrary to law. By all means let's have arbitration, but since it cannot be made obligatory or the only remedy, it behooves the powers that be to make it at least as attractive and more workable than a law-suit. Let's never permit either distributor or exhibitor to say you cannot follow the law of the land and point to a future decree of a court to justify that statement.

"We believe it would only be fair and even wise for the administrative department of the distributors to invite independent exhibitor representatives to jointly consider what may be appropriate to offer for the court's approval on arbitration.

"That would be working on industry problems within the industry."

"Tarzan's Magic Fountain" with Lex Barker and Brenda Joyce
(RKO, no rel. date set; time, 73 min.)

A good Tarzan melodrama. As in most of the other pictures in this popular series, the story is fantastic and wildly melodramatic, but it should go over very well with those who enjoy plenty of fast action and excitement. This time the thrills stem from Tarzan's efforts to prevent unscrupulous traders from obtaining the secret of a native tribe that possessed a magic fountain of youth, the waters of which kept one young indefinitely. There are many delightful comedy scenes provoked by the remarkable antics of Cheeta, the chimpanzee. The picture introduces a new Tarzan in the person of Lex Barker, whose physique, agility, and acting ability adequately fill the requirements of the role:—

When their chimp, Cheeta, retrieves a diary from a plane wreck in the jungle Tarzan and his wife (Brenda Joyce) discover that it belonged to Evelyn Ankers, a noted British aviatrix who had disappeared twenty years previously. Tarzan learns also that Alan Napier, her fiance, was serving an unjust prison sentence in England, and that Evelyn was the only person whose testimony could free him. Tarzan promptly heads for a hidden valley where he finds Evelyn the willing captive of natives who jealously guarded a natural spring, the waters of which kept one young. Although fifty years old, Evelyn retained her youth. After returning to England, freeing Napier, and marrying him, Evelyn, having aged rapidly, returns to Africa and is led back to Tarzan's jungle home by Albert Dekker, an unscrupulous trader. She pleads with Tarzan to lead them to the hidden valley, but aware that Dekker sought the location of the spring because of its commercial possibilities, Tarzan wants to protect his native friends and refuses to have anything to do with the trip. Evelyn, however, persuades Brenda to guide them. Tarzan follows the party secretly and, when they are attacked by the enraged natives as they approach the valley, saves them all except Dekker, who is killed. He then prevails on the natives to allow Evelyn and her husband to remain.

It was produced by Sol Lesser and directed by Lee Sholem from an original screen play by Curt Siodmak and Harry Chandlee. Suitable for the entire family.

"I Cheated the Law" with Tom Conway
(Due to a typographical error in last week's issue, the following review is being reprinted.)

(20th Century-Fox, no rel. date set; time, 71 min.)

A good program crime melodrama in which a substantial part of the action takes place in a courtroom. It has been produced and directed and acted so well that one's attention is held all the way through. But the story, although not revolting, is not pleasant, for cold-blooded murders are shown committed. The novelty of the story lies in the fact that the lawyer who had successfully defended a gangster after being taken in by him to defeat the ends of justice, sets out to have him convicted, not for the same crime, for which he could not be tried a second time, but for another crime. Tom Conway, as the lawyer, is convincing, as are Steve Brodie, as the smooth gangster, and Robert Osterloh, as his henchman. The photography is sharp and clear:—

Conway, a prominent Los Angeles attorney, wins an acquittal for Brodie, accused of the murder of a night watchman at a fur warehouse. Conway had proved that the murder had been committed at 8:30 in the evening, according to the warehouse clock, at which time he (Conway) and his wife, Barbara Billingsley, had entertained Brodie as their guest. While celebrating his acquittal at a night-club party, Brodie informs Conway that he had really committed the murder at 7:30 but had set the warehouse clock forward to 8:30, piercing it with a bullet to stop it. Conway does not upbraid Brodie for his deception, but feeling guilty of having cheated the law, and realizing that Brodie could not be tried twice for the same crime, he determines to bring him to justice for another crime. He informs his law partner, James Seay, of his intentions, and heads for San Francisco,

where Brodie operated, to obtain evidence of another murder that he suspected Brodie had committed, that of Charles Wagenheim, a former henchman, who had disappeared after leaving evidence of Brodie's guilt in the first crime. By pretending to have abandoned himself to drink because of marital unhappiness, and of having sunk to the gutter, Conway wins Brodie's pity and is employed by him as a servant. Eventually, by ingratiating himself with Brodie and his cohorts, Conway is enabled to discover where Wagenheim's body was buried and, through his associate, Seay, persuades the district attorney to indict Robert Osterloh, Brodie's chief aide, even though he (Conway) knew that Osterloh had not committed the murder. As anticipated by Conway, Brodie orders him to defend Osterloh. But through clever technique, Conway, in examining Osterloh in court, brings out Brodie's guilt. With Brodie arrested, Conway reestablished himself in the eyes of, not only justice, but also the public.

It was produced by Sam Baerwitz and directed by Edward L. Cahn from a screen play by Richard G. Hubler, based on a story by Mr. Baerwitz.

Unobjectionable morally.

"Flaxy Martin" with Virginia Mayo, Zachary Scott and Dorothy Malone

(Warner Brothers, Feb. 12; time, 86 min.)

This is a routine crime melodrama, offering nothing unusual in the way of plot development, but it should prove to be a fair entertainment for those who like the depiction of underworld activities. Following the formula set for pictures of this type, it has the usual quota of chases, gun battles, and murders, all of which makes for a fair degree of excitement and suspense throughout. The story, however, is completely lacking in human interest, and none of the characters is sympathetic. The thing against the picture is the familiarity of the plot construction; any typical movie-goer should know in advance just how it will progress and end:—

Zachary Scott, a basically honest lawyer employed by Douglas Kennedy, a racketeer, is in love with Virginia Mayo, unaware that she was two-timing him for Kennedy. When Jack Overman, one of Kennedy's henchmen, is arrested for murder, Kennedy bribes Helen Westcott to lie about the facts so as to convince Scott that he is defending an innocent man. After Scott wins an acquittal, Helen admits her perjury and tries to blackmail him. Scott, furious, severs connections with Kennedy and threatens to go to the police. But before he does so, Virginia arranges for Overman to kill Helen, and leaves clues pointing to herself as a suspect. Scott, to save Virginia, claims that he had committed the murder and is sentenced to twenty years in prison. Tom D'Andrea, a garage owner Scott had once befriended, visits him in the city jail and informs him that Virginia was spending most of her time with Kennedy, and that Overman was bragging that he (Scott) was taking the rap for him. Scott escapes from his guard while enroute to the state prison, and is found injured by Dorothy Malone, who takes him to her cottage but does not call the police, although she knew his identity. Elisha Cook, Jr., one of Kennedy's henchmen, traces Scott to the cottage, handcuffs him to Dorothy, and prepares to bury them both alive. But Scott manages to overpower him and makes his way with Dorothy to D'Andrea's garage. Leaving Dorothy at the garage, he sets out for Overman's apartment only to find Overman murdered. He then heads for Virginia's apartment but on the way is stalked by Cook. The stalking ends in a battle between them on a roof, with Cook losing his life in a fall to the street. Arriving at Virginia's apartment, Scott pretends to believe her protestations and to agree to her plan to rob Kennedy, whom she expected momentarily. Through a clever ruse, he tricks her into killing Kennedy and into being found by the police with gun in hand while he escapes. Scott returns to Dorothy, who persuades him to surrender to the police and promises to wait for his release.

It was produced by Saul Elkins and directed by Richard Bare from an original screen play by David Lang.

Adult fare.

**"Alias Nick Beal" with Ray Milland,
Audrey Totter and Thomas Mitchell**

(Paramount, March 4; time, 92 min.)

Best described as a conventional melodrama with supernatural trimmings, "Alias Nick Beal" is a fine production technically and artistically. But it is doubtful if it will be a popular entertainment, for its allegorical, Faust-like story will probably have more of an appeal to selective audiences than to the rank and file, most of whom will find in the presentation a vagueness that is disconcerting. Particularly vague, at least until towards the finish, is the character portrayed by Ray Milland, as a slick, elusive fellow who turns out to be an agent of the devil, although he appears throughout as just another mortal. A fine performance is turned in by Thomas Mitchell as the respected district attorney who attains the governorship with Milland's shady help but is compromised by him into selling his soul. It is a morality story, and it points up the moral that no one should sell either his soul or his honor for material gain. The moody background music and the low-key photography lend a fitting eerie atmosphere to the proceedings, but, despite the fine technical work, the story lacks conviction:—

Mitchell, looked upon as a likely candidate for the governorship because of his fine record as a district attorney, and of his social work, meets Ray Milland, a mysterious stranger, when the latter offers to furnish him with evidence that would secure the conviction of a notorious racketeer. Mitchell accepts the underhand proposition because of a sincere desire to rid society of the racketeer. With the conviction secured and his candidacy assured, Mitchell, confronted by Milland, gives him a check for his aid, but Milland tears it up and offers to contribute \$25,000 to his campaign fund, explaining that he was interested in good government. Milland, actually an agent of the devil, was determined to win Mitchell's soul by offering him what he most desired—fame. Mitchell's wife, Geraldine Wall, openly expresses her dislike for Milland and advises Mitchell to have nothing to do with him. To gain his ends, Milland picks up Audrey Totter, a woman with a shady past, and, after setting her up as a woman of means, places her in Mitchell's path to win his love and influence his decisions. Under Milland's diabolical influence, Mitchell forsakes his high principles to accept the support of a crooked political machine, which buys enough votes to elect him. Just before the inauguration, Milland, under threat of involving Mitchell in a murder investigation, compels him to sign a contract appointing him Keeper of the State Seal, with Mitchell agreeing to accompany Milland to a strange island if he fails to keep the bargain. On the day of the inauguration, Mitchell, dismayed at the depths to which he had fallen, renounces the governorship and prepares to leave with Milland. But George Macready, a clergyman friend, convinces Mitchell that he was dealing with the devil and, with the aid of a bible, enables him to free himself from Milland's power.

It was produced by Endre Bohem and directed by John Farrow from a screen play by Jonathan Latimer, based on a story by Mindret Lord. The cast includes Fred Clark, Darryl Hickman, Henry O'Neill, Nestor Paiva and others.

Adult fare.

**"Don't Take It to Heart"
with an all-British cast**

(Eagle-Lion, no rel. date set; time, 90 min.)

A diverting British-made comedy, produced in 1944. Set in a small, present-day English village, the story pokes satirical fun at English nobility, and has an amusing twist whereby testimony offered at a court trial by a ghost reveals that the lands and title of a noble family had been wrongfully taken away from an unsuspecting lowly villager. Its wry humor, however, will best be appreciated by selective audiences. The picture is a little on the long side, but one does not mind its length since the humor is agreeable and clean. Richard Greene is the only one in the cast known to American audiences:—

When a bomb falls on an old English castle during the blitz, it releases the ghost of a former lord of the manor from its coffin. The castle becomes the center of interest for sight-seers, and Brefin O'Rorke, the present but penniless lord of the manor, conducts private sightseeing tours to support himself. Richard Greene, a young lawyer, becomes interested in some 400-year-old manuscripts unearthed by the bomb, and while studying them falls in love with Patricia Medina, O'Rorke's daughter. When a rich landowner complains to O'Rorke that the villagers were poaching on his estate, Greene, in sympathy with the villagers, takes up the cudgels in their behalf after learning from the old manuscripts that they had been deprived illegally of the right to use the land for grazing. The issue is taken to court where, in the midst of a wrangle between Greene and the opposing attorney, the ghost appears in the witness box and not only upholds Greene's contention but also reveals that Wylie Watson, one of the lowly villagers, was the rightful heir to O'Rorke's lands and title because of a switch in babies effected by one of his ancestors. It ends with Watson assuming the title and carrying on the sightseeing business, while O'Rorke, minus his title, finds more happiness as a simple land poacher than as a penniless landowner.

It was produced by Sidney Box and written and directed by Jeffrey Dell.

Suitable for all.

**"The Lucky Stiff" with Dorothy Lamour,
Brian Donlevy and Claire Trevor**

(United Artists, February; time, 99 min.)

Poor. It is a comedy-murder melodrama, hampered by inept direction, inadequate acting, and a confusing story that "wanders all over the lot." Moreover, the running time is much too long for what the picture has to offer. The accent is on the comedy, but most of it is pretty feeble and at times in very bad taste, particularly in one sequence in an undertaker's parlor where the two owners, seeking to frighten two petty gangsters into revealing certain information, make believe that they are going to embalm them and argue about whether or not their victims' blood should be drawn off before or after the embalming. All this is supposed to be funny, but many people will no doubt find it revolting. There are so many murders and suspects as well as twists to the plot that the spectator is kept in a state of confusion throughout most of the action. All in all, a good cast has been wasted on mediocre material.

The plot goes off on so many tangents that it defies synopsis. Briefly, however, it depicts Brian Donlevy as a brash lawyer who falls in love with Dorothy Lamour, a cabaret singer, while ignoring the deep love felt for him by Claire Trevor his secretary. Dorothy becomes involved in the murder of her boss (Charles Meredith) and, despite her plea of innocence, is sentenced to die in the electric chair. On the night set for her execution, Donlevy, while trying to protect Billy Vine, a saloonkeeper, from hoodlums running a protection racket, learns from a dying gangster that he had been hired to kill Meredith and pin the rap on Dorothy. At Donlevy's request, the governor exonerates Dorothy secretly and leads the newspaper reporters to believe that she had been executed. Donlevy then arranges with Dorothy to play the part of a ghost so as to haunt the members of the protection racket gang and ferret out the one who had hired the killer. Dorothy's ghost-like appearances frighten the wits out of the gangsters and set off a chain of events in which four more murders are committed before Donlevy and the police round up the gangsters and discover that no one but Dorothy herself was the brains behind the protection racket. In the end, of course, Donlevy realizes his love for the neglected Claire.

It is an Amusement Enterprises presentation, produced by Jack Benny and directed by Lewis R. Foster, who also wrote the screen play, based on the novel by Craig Rice. The cast includes Irene Hervey, Marjorie Rambeau, Robert Armstrong and others.

Adult fare.

"Bad Boy" with Lloyd Nolan, Jane Wyatt, Audie Murphy and James Gleason

(Allied Artists, Feb. 22; time, 87 min.)

Excellent! The action holds one's attention nailed to the screen from the beginning to the end. The story is interesting, not only because of its depiction of the marvelous work done by the Variety Clubs to rehabilitate juvenile delinquents, but also because the part of the young hero, played superbly by Audie Murphy, has been presented so effectively that one hopes and prays that he will be saved from waywardness. Lloyd Nolan, as the director of the Boys' Farm who succeeds in reclaiming Audie, captures the spectator's good will from the very start because of his kindness and understanding towards, not only Audie, but all the other boys placed under his care. There are many thrills as well as comedy situations. The comedy is provoked by the good nature of the boys at the Farm, and by James Gleason, as Nolan's assistant. The manner in which he applies judo tactics to teach Audie a lesson in good behavior draws considerable laughter. When one takes into consideration that it is the type of story that had to be written to conform to a certain pattern, much credit is due the authors for having succeeded in delivering entertainment and not a preachment. As a result of the highly skillful direction, every player is completely believable in his part. But the one who deserves credit for the best acting is Audie Murphy, known throughout the country as America's most decorated soldier of World War II, who appears on the screen for the first time, yet handles his role as if he had been an actor all of his life; he shows remarkable restraint. It took courage on the part of the studio to give a novice so important a role in so important a picture. The photography is all that could be desired:—

Audie Murphy, a young bellhop at a Texas hotel, and William Lester, another bellhop and his partner-in-crime, hold up a crap game in a guest room and steal all the cash in sight. When one of the players resists, Audie knocks him unconscious. An alarm is given before they make their getaway and, though Lester escapes with the money, Audie is caught. In court the Judge (Selena Royle), angered by Audie's incorrigibility, favors sending him to a reformatory until he is eighteen and then to the penitentiary for twenty years. But Lloyd Nolan, director of the Variety Clubs International Boys' Farm, at Copperas Cove, Texas, requests that Audie be placed in his care, for he believed that no boy is so bad that he cannot be reformed. The Judge consents reluctantly. Arriving at the Farm, Nolan acquaints Audie with the routines and informs him that each boy is permitted to select the work he desires to do. Audie chooses to do the housework for Nolan's wife, Jane Wyatt. Cunning and tough, Audie gets himself disliked by the other boys. After several days at the Farm, Audie mounts a horse owned by James Lydon, one of the boys, and goes to a town nearby where he robs a jewelry store of its cash. He returns to the Farm without being detected. On the following day he picks an argument with Lydon, and Gleason, Nolan's assistant, arranges for them to settle their differences in a fair fight with gloves. In the ring, with Gleason as referee, Audie finds himself beaten by the well trained Lydon and resorts to a deliberate foul to knock him out. Gleason stops the fight, and the other boys, angered, decide to give Audie the silent treatment. But Nolan, though not blaming the boys for their action, persuades them to give Audie another chance. Later, Audie offers to buy Lydon's horse for two hundred dollars and completes the transaction when Lydon is given his release. Nolan, learning of the sale, interrogates Audie as to where he obtained the money, but Audie, prepared for such a question, is able to offer an alibi. Baffled by his inability to understand Audie's attitude, Nolan decides to investigate his background. He learns from Martha Vickers, Audie's step-sister, that Audie had not been on good terms with her father, Rhys Williams, a fake psychologist, and that Audie had murdered his mother by giving her an overdose of sleeping pills to ease her pains. While Nolan is away, Audie mounts his horse, goes to the town nearby, and breaks into a department store where he steals clothes and a gun. The

sheriff sees Audie in the store and tries to stop him, but Audie escapes and returns to the Farm undetected. His horse, however, is wounded by one of the sheriff's bullets. After the sheriff conducts an unsuccessful search at the Farm on the following day, Gleason discovers the horse dead and realizes Audie's guilt. He places Audie in the Farm's jail and summons the sheriff. But Audie, using the gun he had stolen, makes a spectacular escape. The police pursue him and force his car over an embankment. Audie, injured but conscious, holds the police at bay with his gun. Meanwhile Nolan, having satisfied himself that Audie's mother had died a natural death, returns to the Farm and then rushes to the scene of the shooting. There, at the risk of his life, he persuades Audie to give himself up after convincing him that he had not killed his mother. With Audie confined in a hospital room, William Lester, his former partner, fears that he will tell the police of his whereabouts; he enters the hospital room by donning a white uniform, knocks the police guard unconscious, and orders Audie to prepare to escape. Just then Jane Wyatt enters the room and, noticing what had happened, pleads with Audie to remain. Lester, infuriated, is about to slug her when Audie engages him in a scuffle. The police enter and arrest Lester. After his recuperation, Audie, led before the Judge, is commended for having saved Jane's life and is allowed to return to the Farm with Nolan.

Paul Short produced it and wrote the story in collaboration with Robert Hardy Andrews. Kurt Neumann directed it. The cast includes Stanley Clements, Dickie Moore and others. Fine entertainment for everybody.

"A Place of One's Own" with James Mason and Margaret Lockwood

(Eagle-Lion, no rel. date set; time, 92 min.)

Produced in 1945, the reception of this British-made picture in this country will depend heavily on the popularity of James Mason and Margaret Lockwood with American audiences. It is a ghost story, and as entertainment it barely passes muster, for it is "talky" and slow-moving. Moreover, the poor continuity makes the story difficult to follow, causing one to lose interest in the proceedings. Being a story that deals with the supernatural, one cannot expect that it will adhere to the laws of probability and plausibility, yet the main fault lies in the fact that its display of psychic phenomena has not been handled with any degree of conviction. The action takes place in England during the gas-light era:—

James Mason and Barbara Mullen, a middle-aged, retired business couple, purchase a fine old mansion that had stood empty for forty years, and engage young Margaret Lockwood as a companion for Barbara. Soon afterwards, they learn from local gossip that the house is supposed to be haunted by the spirit of a girl who had been murdered there forty years previously. The two women are susceptible to the gossip, but Mason scoffs at it. In due time, strange inexplicable occurrences disturb the household, and Margaret, a sensitive girl, becomes increasingly influenced by the spirit of the dead girl until she falls seriously ill from a malady that defies diagnosis. In her delirium, Margaret herself declares that only the presence of an old doctor who had attended the dead girl years previously can cure her. Mason searches in vain for the old doctor, but one night he arrives unexpectedly, administers aid to Margaret, and then disappears into the night. On the following morning, Margaret, unaware that she had been ill, is completely recovered. That same morning the police report to Mason that the old doctor he had been searching for had been found dead on the previous night. But when Mason learns that the body had been found several hours before he had admitted the doctor into the mansion, he changes his skeptical views about spirits haunting the house.

It is a J. Arthur Rank presentation, produced by R. J. Minney and directed by Bernard Knowles, from a screen play by Brock Williams, based on Sir Osbert Sitwell's novel of the same name. Dennis Price and Dulcie Gray are among the others in the cast. Adult fare.

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THE SPIDER AND THE FLY

Samuel Goldwyn has resigned from the Motion Picture Association of America, of which Mr. Eric Johnston is president, as a result of his belief that the future of motion pictures is bound up with the efforts of the Society of Independent Motion Picture Producers.

In a formal statement that he gave, not only to the trade press, but also the national press associations, Mr. Goldwyn said that he had found himself unable to agree conscientiously with many of the policies formulated by the producer's association, which policies are, in his belief, detrimental to the interests of the independent producers.

"The fight of the independent producers for an open market," Goldwyn stated, "is a fight for survival, not only for themselves and their employees, but also for the continuance of the independent creative efforts which have contributed so much to the vitality of the screen....

"... From now on, I intend to concentrate my energies on the efforts of the society to bring about a fair deal for the independent producers."

Hitting back at Sam Goldwyn, Eric Johnston issued the following statement:

"Our members . . . are relieved by Mr. Goldwyn's withdrawal. During his association with us he has demonstrated a unique and singular flair for saying one thing and doing exactly the opposite.

"Mr. Goldwyn's material success in the motion picture industry—he is a multi-millionaire—is irrefutable proof that free enterprise and free opportunity exist in a very real and positive way for all producers.

"Mr. Goldwyn's statement is the latest example of his penchant for getting into violent disagreement with himself on all sides of a question.

"The reaction of the (MPA) members . . . can be summarized in one word: 'Good.'"

In a quick reply, Mr. Goldwyn let go full blast at Johnston, charging him with manners that "are as bad as his judgment," and accusing him of turning the MPAA office into a personal press bureau for himself. Additionally, Mr. Goldwyn charged that the industry's public relations have declined "alarmingly," and that its financial position has "deteriorated," ever since Mr. Johnston became head of the MPAA. Mr. Goldwyn concluded his scathing retort by stating: "The industry has survived many misfortunes and I am confident that it will survive Eric Johnston."

By descending to personalities in his quarrel with Mr. Goldwyn, Eric Johnston stepped right into the trap that Goldwyn had set for him. Mr. Johnston ought to have known by this time that Samuel Goldwyn is a master strategist when it comes to carrying out designs to get his name in the newspapers.

Goldwyn thrives on publicity, for every time he succeeds in getting his name into the newspapers he invariably slants the story in a way that indicates that, unlike most producers, he is a maker of fine pictures. Such publicity, of course, means more customers for his pictures and enables him to demand higher rentals from the exhibitors.

Early in my career as publisher of HARRISON'S REPORTS, Charles L. O'Reilly, a former exhibitor leader and now the successful head of a candy-vending group, told me that there were more politics played in the motion picture industry than among political parties. And since then I have found it to be true.

Mr. Johnston does not seem to understand industry politics—at least not yet. In time one acquires the instinct. He has not been in the industry long enough, however, to acquire it. But he is surrounded by several aides who understand industry politics and who are, for this reason, fully capable of giving him the correct advice. Unfortunately, he did not consult with them before issuing that statement. Thus he did exactly what Sam Goldwyn wanted him to do. The fact that most of the major company heads were with Mr. Johnston in Miami when Goldwyn issued his blast, and were, no doubt, angered by it, may be one of the reasons why he did not consult with his expert psychologists. Had he consulted with them, he would have been advised, either to ignore Goldwyn's statement, or to frame his answer in a way that would discourage Goldwyn from rushing to the press with statements in the future.

For instance, Mr. Johnston could have told the public that, if the industry had to depend on the pictures that Mr. Goldwyn produces, no matter how good (and he has made some pretty bad ones in his time), the exhibitors would have gone bankrupt a long time ago. The statement might have gone so far as to mention the few pictures produced by Mr. Goldwyn in the last few years as compared with the hundreds produced by the major companies, pointing out that this constant flow of major studio product enables the theatres to remain in business, thus providing Mr. Goldwyn with the necessary outlets for the few pictures he produces. Without these outlets, Mr. Goldwyn would be compelled to give up his producing activities.

The statement could have also pointed out that, even though Mr. Goldwyn finds fault with the producers' association, he continues to release his pictures through a major distributing organization, which is a member of the producers' association, and that he could not have accumulated his great wealth were it not for the brains and the experience of those who sell his films.

One other psychological principle that I learned early in life is never to allow myself to be put on the defensive in an argument, for when a person is on the defensive he uses up all his energies in trying to prove himself right and has no time left to prove his opponent wrong. In an effort to prove Mr. Goldwyn wrong, Mr. Johnston, in his counterblast, put himself, as well as the industry, on the defensive by descending to personalities. His remarks were virtually a personal attack on Goldwyn, a wrong attitude in view of the fact that Goldwyn, in his first statement, confined himself to issues and not to personalities.

Since Mr. Johnston felt that a reply to Goldwyn was necessary, he should have chosen some other subject on which to criticize him. For instance, he could have won public opinion to the producers' side by pointing out that,

(Continued on back page)

"Blondie's Secret" with Arthur Lake and Penny Singleton

(Columbia, December 23; time, 68 min.)

No better and no worse than the other pictures in the "Blondie" series. The story is rather silly, but it has enough laugh-provoking situations to get by wherever the series is popular. Arthur Lake again takes the part of the rather simple-minded but true husband, despite the studio's ineffective efforts to introduce sex in his dream sequence. The picture should serve its purpose as light supporting fare to round out a double-bill:—

As Arthur Lake, an architectural draftsman, prepares to take his wife (Penny Singleton) and two children (Larry Sims and Marjorie Kent) on a vacation, he is compelled to postpone it at the insistence of Thurston Hall, a furniture manufacturer, who demands that certain changes be made in the blueprints of his new factory, which was to be built by Jerome Cowan, Lake's boss. Lake completes the alterations but again the irate Hall bursts into the office and demands more changes. Aware that he could not persuade Lake again to postpone his vacation, Cowan conspires with Jack Rice, Lake's office rival, to steal Lake's luggage, thus preventing his departure. The two felt that, while compelled to remain in town, Lake would complete the blueprint changes. Rice succeeds in stealing the luggage but not before Daisy, Lake's faithful dog, tears off part of the seat of his trousers. Lake advertises that the dog had rabies, hoping that the thief would rush to a doctor and give himself away. Lake and Penny go to the butcher for dog meat and, in their haste, Penny's purse is accidentally taken by a strange woman who leaves her own purse in its place. The purse is found to be full of counterfeit money. Meanwhile Daisy is taken to the dog pound, from which only the owner of the trousers could have her released. By this time Lake completes the changes on the blueprints and Rice decides to return the luggage. He enters Lake's home just as two counterfeiters steal in to retrieve the purse. A fight ensues between the three, drawing the police to the house. The counterfeiters are arrested, and Penny, noticing a patch on Rice's trousers, realizes that it was he who had "stolen" the luggage. She promises not to give him away provided he went to the dog pound and brought back Daisy. With Daisy back in the fold, the family starts out on its vacation.

The screen play was written by Jack Henley, based on the comic strip created by Chic Young. Edward Bernds directed it.

Suitable for the family.

"John Loves Mary" with Ronald Reagan, Jack Carson and Patricia Neal

(Warner Bros., Feb. 19; time, 96 min.)

A highly amusing romantic comedy-farce, based on the successful Broadway stage play of the same name. It is the type of picture that should entertain sophisticated audiences as well as the masses. The story itself is thin and improbable, but these weaknesses are more than overcome by the many comical farcical situations that will keep audiences laughing throughout. The comedy stems from the fact that a returning GI, who had married his buddy's English sweetheart in order to bring her to this country, finds that his friend had married someone else, and that he, stuck with an unwanted bride, is unable to marry his own sweetheart. How he manages to keep the truth from his girl-friend and postpone their wedding makes for some of the merriest mix-ups that have been seen on the screen in a long time. The bright dialogue, the lively pace, and the engaging performances keep the gayety at a high pitch all the way through:—

Returning to the United States from overseas, Ronald Reagan, a sergeant, finds insurmountable complications in the way of his impending marriage to Patricia Neal, daughter of Edward Arnold, a Senator. It develops that, during the war, Reagan had been saved from certain death by Jack Carson, his buddy. Knowing that Carson had left England heartbroken because of his belief that his English sweetheart, Virginia Field, had died in the blitz, Reagan, to repay Carson for having saved his life, had found Virginia and

had married her in order to bring her to the United States. His plan was for Virginia to divorce him and marry Carson so that he (Reagan) could marry Patricia. To Reagan's dismay, however, he learns that Carson already had a wife, and that he was expecting an heir. With Patricia and her parents determinedly planning a quick wedding, Reagan, unwilling to tell her the truth, conspires with Carson to delay the nuptials by cooking up a scheme whereby Wayne Morris, their former lieutenant, whom both despised, dons his old army uniform for a fee of \$50 and informs Patricia and her parents that Reagan had been ordered back to duty for six weeks, and that he had to depart within twelve hours, leaving no time for the wedding. Complications ensue, however, when Patricia enlists the aid of a general (Paul Harvey) to rescind the order. The general's efforts to cancel the non-existing order gives rise to another series of mixups, with matters becoming even more confused when Virginia arrives on the scene. Eventually, Reagan is compelled to confess his marriage to Virginia, but it all turns out for the best at the finish when Morris is spotted by Virginia and recognized as her first husband, who had led her to believe that he was dead. With his marriage to Virginia illegal, Reagan prepares to enjoy his belated happiness with Patricia.

It was produced by Jerry Wald and directed by David Butler from a screen play by Phoebe and Henry Ephron, based on the stage play by Norman Krasna. The cast includes Katherine Alexander, Irving Bacon, Ernest Cossart and others.

Adult entertainment.

"Waterloo Road" with Stewart Granger, John Mills and Alastair Sim

(Eagle-Lion, no rel. date set; time, 77 min.)

This British-made melodrama, produced in 1945, is a good dramatic entertainment, one that will be understood and appreciated by many persons who have experienced similar problems—that of family upsets due to the conditions under which young married couples were compelled to live during the war years. The story, however, is somewhat depressing, for the main characters depicted suffer in one way or another from thwarted desires and loneliness. But it holds one's attention well, for it has been directed with skill and acted by a capable cast. The expert documentary treatment, the realistic wartime London backgrounds, and the fact that the characters are drawn true-to-life, add considerable power to its dramatic theme. Considerable suspense has been worked into the plot and, towards the finish, there is a highly exciting fist fight between the hero and the villain, who had tried to take advantage of his wife.

The story depicts John Mills and Joy Shelton as a couple married during the war but unable to afford a home of their own. With Mills away in the army, Joy lives with his family. Although deeply devoted to Mills, Joy, lonely, finds herself attracted to Stewart Granger, a handsome but shady character, with whom she reluctantly accepts dates from time to time. Mills, through his sister, learns that his wife had been seen about with Granger; he breaks camp without leave and returns home to investigate. Meanwhile Joy, who had met Granger to tell him that she would no longer see him, is charmed by the wily fellow into accompanying him on a tour of pubs and dance-halls. Mills spends the entire day trying to catch up with them while he himself dodges the military police who were after him. He eventually catches up with them in Granger's apartment, where he finds Joy trying to ward off Granger's advances. He gives Granger a sound thrashing, after which he takes Joy home. The two young people discuss their problems and Mills admits that his failure to set up a home had been responsible for Joy's behavior. He arranges to find an apartment for themselves, away from the bickering of the family, and several years later, as the story ends, Joy is shown happier and more mature in her own home with her baby.

It is a J. Arthur Rank presentation, produced by Edward Black and written and directed by Sidney Gilliat, from a story by Val Valentine.

Adult fare.

"Rose of the Yukon" with Steve Brodie, Myrna Dell and William Wright

(Republic, January 5; time, 59 min.)

Set against an Alaskan background, this is a routine outdoor action melodrama, with enough excitement and suspense to please the undiscriminating. The story, despite its timely angle about pitchblende ore required for atomic bombs, is so ordinary that one knows almost from the beginning just how it will progress and end. But the plot developments provide several thrills; and there are fights and dog-sled chases of the usual order. One fairly long sequence, which depicts the comical antics of two bear cubs who tear apart the inside of a cabin, should amuse the youngsters. A well staged sequence, one that is considerably exciting shows an attack on a herd of deer by a pack of wild dogs:—

When a photograph of William Wright as the winner of a betting pool appears in an anchorage newspaper, Steve Brodie, of army intelligence, identifies him as a former war buddy who was supposedly killed in action on Attu. He goes to Alaska where he poses as a mining engineer anxious to get in touch with his friend. Brodie tries to get information about Wright from Myrna Dell, an entertainer and Wright's girl-friend, but she suspects his motives and tells him nothing. When Myrna suddenly leaves town, Brodie follows her over a rough Arctic trail to her cabin, which adjoined a cabin owned by Wright. He finds in Wright's cabin Japanese assay reports of unknown Alaskan pitchblende deposits obviously being mined by Wright for his own purposes. When Brodie discloses his identity to Myrna and reveals to her the facts about Wright's traitorous conduct, she is reluctant to believe him. But she becomes convinced late that night when Wright sneaks into her cabin and tells her that they will become rich and powerful through the sale of the ore to a foreign nation. Myrna, horrified, hides her true feelings and promises to meet him at the mine. But on the following day she leads Brodie to the mine, enabling him to capture Wright. Back in town, Wright breaks out of jail and makes a bold attempt on Brodie's life, but he falls dead when Brodie's bullets find their mark. His mission completed, Brodie, by this time in love with Myrna, takes her back to Washington.

It was produced by Stephen Auer and directed by George Blair from an original screen play by Norman S. Hall. The cast includes Emory Parnell, Benny Baker, Jonathan Hale and others.

Unobjectionable morally.

"A Man About the House" with Kieron Moore, Margaret Johnston and Dulcie Gray

(20th Century-Fox, Feb.; time, 93 min.)

A good British-made drama, but it is strictly for the adult trade because of the story's sex implications. The theme, although unpleasant in many respects, is different and interesting. Audiences who are looking for something different should find it absorbing, but it will have to be sold by the exhibitor because of the lack of marquee names. That it is an absorbing picture is due, not only to the interesting story, but also to the realistic settings, the excellent performances, and the intelligent direction. Although fine performances are given by every one of the principal players, it is really Kieron Moore who is the outstanding personality. The role he portrays is a colorful although unpleasant one; and he acts it with competence and realism:—

Margaret Johnston and Dulcie Gray, impoverished English spinster sisters, inherit a huge estate near Naples from a deceased uncle. Arriving there, they find the estate managed by Kieron Moore, an Italian descendant of the estate's original owners, whose help proves invaluable to them. Margaret favors selling the place and returning to England, but she decides to remain because of Dulcie's love for the beauty and comfort of the estate. Moore, a promiscuous fellow with women, captivates the sisters with his charm and, in due time, Margaret falls madly in love with him and marries him after a whirlwind affair. Believing that the estate had been wrongly taken from his ancestors, Moore

decides to rid himself of Margaret so that he might inherit her share of the estate. Through a process of slow poisoning she becomes seriously ill, but being under the complete domination of Moore she refuses to consult a doctor, despite Dulcie's pleas. Meanwhile Moore, under the guise of a loving husband, carries on his affairs with other women. No longer able to stand Margaret's sufferings, Dulcie summons Guy Middleton, an old friend and physician. A cursory examination soon reveals to Middleton that Moore had been feeding her arsenic. So as not to disillusion Margaret's love for Moore, Middleton gives him an opportunity to leave the country after giving him a sound thrashing in a furious cliff-side fight. Moore, realizing that the estate was lost to him forever, commits suicide. Margaret is nursed back to health and, still believing in the greatness of her lover, remains on the estate to carry on his work while Dulcie and Middleton, without revealing the truth, return to England to marry.

It was produced by Edward Black and directed by Leslie Arliss from a screen play by John Perry, based on the novel by Francis Brett Young.

Adult fare.

"The Life of Riley" with William Bendix, James Gleason and Meg Randall

(Univ.-Int'l, no rel. date set; time, 87 min.)

Based on the popular radio show of the same name, this is a highly amusing domestic comedy, the sort that should go over best with the family trade. The story, though thin, is a breezy combination of comedy, romance and sentiment, centering around the trials and tribulations of a slow-witted but lovable head of a family. One is kept chuckling through most of the action, with several of the many gags and situations provoking hearty laughter. At times, the comedy borders on the slapstick. There is nothing subtle about William Bendix's performance in the leading role, but he makes the characterization humorous and keeps the action moving at a lively pace. Considering the popularity of the radio show on which the picture is based, many persons who follow the program want to see the picture; with this additional source to draw from, the picture may do well at the box-office:—

Bendix, an aircraft riveter, finds it difficult to make both ends meet on his small salary but lives happily with his patient wife, Rosemary DeCamp, his daughter, Meg Randall, and his young son, Larry Rees, in their rented Los Angeles home. The domestic tranquility of their home is interrupted by a visit from Bill Goodwin, a brash but prosperous fellow who had been Rosemary's suitor years previously. Bendix makes believe that he, too, is prosperous, but he becomes involved in an expensive dinner in a restaurant and has to bail himself out with the contents of his son's piggy bank. He becomes despondent over the fact that he is a complete failure in contrast to Goodwin, but his spirit returns when his kindly employer, William E. Green, promotes him to the position of foreman. His happiness, however, is short-lived when he learns that Beulah Bondi, his landlady, has decided to sell the house. He tries in vain to raise the required \$1,500 down payment to buy the house. To help matters, Meg, who loved Richard Long, Miss Bondi's nephew, accepts a proposal of marriage from Mark Daniels, son of Bendix's employer, upon his promise to help her father. Meg was unaware of the fact that Daniels' only reason for marrying her was to fulfill a requirement that would give him control of a trust fund and thus enable him to pay off a \$20,000 gambling debt. Daniels sees to it that Bendix is given an important executive post as well as a bonus that enables him to buy the house. On the day of the wedding, Bendix, through his son's flair for being a detective, learns the reason for Daniels' haste to get married. He stops the wedding and restores Meg to Long's arms. His employer, realizing that his son is a scoundrel and admiring Bendix for doing the right thing, insists that Bendix retain his executive post, thus assuring the family of financial security.

The story was written, directed, and produced by Irving Brecher.

Suitable for the entire family.

whereas the producers who own their distributing organizations have one thing in mind—how to serve the entertainment-hungry public with a steady diet of pictures designed to suit the different tastes, Mr. Goldwyn shows no such regard for the public's entertainment needs in that he confines himself to the production of one or two pictures a year, depending on whether or not he is in the mood to make them.

Another mistake made was that the reply to Goldwyn should have come, not from Mr. Johnston, but from one of his subordinates. Nothing pleases Goldwyn more than to have the top man reply to him, for he knows that in such a case his own retort will receive wide newspaper coverage. But if some unknown subordinate had made the reply, Goldwyn's vanity would have been injured and, in all probability, he would not have taken the chance of having his feelings hurt a second time by taking issue with the subordinate.

The best attitude that Mr. Johnston could have assumed and can assume is to ignore Goldwyn's blasts. As I have already stated, Sam Goldwyn is a master strategist. Like the spider and the fly, he knows how to set a trap. Mr. Johnston does not seem to realize that, in a war of words between Goldwyn and himself, Goldwyn has nothing to lose and much to gain, while he, Johnston, has much to lose and nothing to gain. And the reason for it is simple: Such a war leads the public to believe that there is dissension within the industry and does not help our public relations, but whereas Mr. Johnston is concerned about the industry's good public relations, Mr. Goldwyn, whose public statements have rarely shown regard for the industry's general welfare, is concerned only about Goldwyn.

"Shockproof" with Cornel Wilde, Patricia Knight and John Baragrey

(Columbia, January; time, 79 min.)

This melodrama should appeal to the action fans, for it keeps moving all the time and turns into a "hunted" action in the last few reels. But the story is not pleasant, for it deals with a woman who had murdered another man for the man she loved. Moreover, the motivation for her crime remains obscure—it is not explained. The story has several weaknesses, one being the fact that the hero, a parole officer, violates his oath of office by marrying the heroine who, under parole, was forbidden to marry. Still another weakness is that the hero, believing that his wife had committed another murder, determines to escape into Mexico with her to escape the law. Despite the picture's shortcomings, however, it should satisfy those who do not stop to analyze a story as long as the action keeps them interested. There is no comedy relief. The direction and acting are good, and so is the photography:—

After serving five years of a life sentence for murder, Patricia Knight is released on parole. Cornel Wilde, her parole officer, informs her that any infraction of the parole regulations would send her back to prison, and he warns her to stay away from her former associates, particularly John Baragrey, a notorious gambler, whom she loved. She protests that Baragrey was the only person who showed her kindness while in prison, but Wilde insists that she obey the rules. When she is caught with Baragrey in a police raid of a gambling joint, Wilde's superior favors sending her back to prison, but Wilde pleads her cause and wins another chance for her. To help rehabilitate her, Wilde persuades Patricia to accept employment as a companion to his widowed blind mother (Esther Minciotti). In time Wilde falls in love with her. Baragrey, whom she continued to see secretly, suggests that she marry Wilde so that he would become a party to the breaking of the parole regulations and would, therefore, be compelled to keep silent if the pair continued to see each other. But Patricia, by this time in love with Wilde, refuses to go through with the scheme. Wilde, now madly in love with her, induces her to marry him and to keep the marriage a secret. When Baragrey learns of the marriage, he attempts to continue his relation-

ship with Patricia by threatening to reveal her secret to the authorities. Patricia, visiting his apartment, pleads with him to leave her alone and threatens him with a gun. He struggles with her and is shot when the gun is accidentally discharged. Wilde, believing that she had been unfaithful to him, decides to deliver her to the authorities, but she convinces him that she had been trying to protect him. Wilde decides to flee to Mexico with her in the belief that Baragrey was dead. But they find themselves unable to leave the country and, as fugitives, live in such constant fear of arrest that Patricia eventually persuades Wilde to give themselves up. Upon their return to Los Angeles, they find that Baragrey had survived his injury and that he had refused to say who had shot him. It ends with Patricia escaping punishment because she had been with her parole officer during her absence.

The picture was directed by Douglas Sirk from a screen play by Helen Deutsch and Samuel Fuller.

An adult picture.

"The Feathered Serpent" with Roland Winters and Keye Luke

(Monogram, Dec. 19; time, 60 min.)

A routine "Charlie Chan" program melodrama. Those who have been following the pictures of this murder-mystery series may find it satisfactory; others may be bored, for there is nothing unusual about either the story or the treatment. But Roland Winters continues to do good work as the Chinese detective, making a far better Charlie Chan than was the late Sidney Toler. His sage sayings, however, should be given a little more polish. As is usual in pictures of this type, suspicion is directed at several of the characters before the guilty one is exposed. There is some comedy, provoked by the antics of the detective's colored chauffeur, and by the well-meaning interference of his sons. The photography is sharp:—

While on a vacation drive to Mexico, Roland Winters, accompanied by his sons, Keye Luke and Victor Sen Young, and his chauffeur, Manton Moreland, comes upon Erville Anderson, whom he finds in the wastelands in a semi-conscious condition. They take the delirious man to San Pablo, where Police Captain George J. Lewis recognizes him as an archaeologist who had disappeared with Leslie Dennison, another archaeologist. Just as Anderson is about to reveal what happened to Dennison, he is killed by a knife thrown by an unknown person. An investigation by Winters discloses that Dennison was being held prisoner in a lost Temple. Winters joins archaeologists Robert Livingston and Nils Asther in a search for the temple. Beverly Jons, the missing man's sister, and Carol Forman, his fiancee, accompany them. When the expedition camps for the night, Livingston eludes Winters and goes to the Temple, where he demands of Dennison, his prisoner, that he decipher certain hieroglyphics revealing the hiding place of a fabulous treasure, threatening to harm Beverly and Carol unless he complies. At the camp, Carol is found murdered, and the murder knife is identified as that of Asther's. Asther is arrested and sent to San Pablo. Meanwhile Livingston's henchmen capture Winters' chauffeur, Moreland, while Livingston makes Beverly his prisoner when they become separated from Winters. The Chinese detective and his sons locate the Temple and go to Moreland's aid just as Livingston is about to remove the vast treasure. A fight ensues, followed by a wild chase. Winters and his party are almost captured, but Lewis arrives in time to save them and to arrest Livingston and his henchmen. It comes to light that Livingston had ordered Carol to kill Anderson, after which he murdered her to keep her from talking. With Asther freed and reunited with Beverly, Winters and his party resume their vacation.

It was produced by James S. Burkett and directed by William Beaudine from an original screen play by Oliver Drake.

Not objectionable for children.

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HOW TO ANTAGONIZE FRIENDS AND INFLUENCE BOYCOTTS

The following article, reprinted from an Allied Caravan Bulletin, was published in the January 28 issue of "Theatre Facts," the organizational bulletin of the Associated Theatre Owners of Indiana:

"Republic sold two John Wayne specials on the 1947-48 contract. These pictures were used as bait to secure exhibitor deals for the rest of the product. During the releasing year which according to the contract ended on June 30, 1948, Republic did not release either of the John Wayne pictures sold.

"Now the company has *WAKE OF THE RED WITCH*, with John Wayne, ready for distribution. Instead of releasing this picture to the exhibitors who bought 1947-48 contracts, the company is reselling the picture as a special.

"If Republic persists in this type of business conduct, it probably will find that exhibitors will buy its pictures one at a time, and will only buy those pictures which are suitable for exhibition in the particular theatres.

"Additionally, representatives of Republic are advising some exhibitors that *THE PLUNDERERS* (1947-48 Release No. 721) will not be delivered on that contract because it is in color. Why this attitude is assumed nobody knows and nobody can explain, but it probably goes hand in hand with the attempt to resell *WAKE OF THE RED WITCH*.

"It was just this type of tactics by the major distributors which outraged exhibitors into attacking and upsetting the practice of compulsory blockbooking."

Another complaint against Republic is registered in a recent bulletin issued by Pete Wood, secretary of the Independent Theatre Owners of Ohio. Mr. Wood, too, states that Republic made a lot of promises in their 1947-48 contract but fell far short of the mark in delivering. In addition to pointing out that the two John Wayne pictures promised have not been delivered, Mr. Wood states:

"Three William Elliotts were promised, but only two have been delivered.

"Six Roy Rogers were sold, but only four have been delivered. We understand that 'Far Frontier' will be released on December 29 as the first 1948-49 Rogers. (Ed. Note: "The Far Frontier" is listed as release No. 841 on the 1948-49 program.)

"Republic sold six Monte Hale westerns in Tricolor and delivered only one ('Son of God's Country') and that in black and white.

"The above are just a few of the broken promises of Republic, which policy is now a well-established one with this company.

"Exhibitors are again warned that Republic is quite undependable when it comes to delivering what they promise in their contract."

Before commenting on this matter, HARRISON'S REPORTS, in fairness to Republic, communicated with its home office in New York to ascertain just what, if anything, the company planned to do about the undelivered pictures. "No comment," was the reply of Mr. James R. Grainger, Republic's general sales manager.

Since Mr. Grainger has not denied the charges against his company, it becomes apparent that he is either ignoring the issue or can offer no defense for what is obviously a flagrant breach of faith with its customers.

This writer does not have available a copy of Republic's 1947-48 contract, but he assumes that it runs true to form and that Republic, in not delivering what it had promised, has protected itself against legal liability. But the mere fact that it is protected legally does not relieve Republic of the moral obligation it owes to the contract-holders, most of whom were, no doubt, induced to sign the 1947-48 contracts on the basis of the representations made in the product announcement for that season.

The 1947-48 product announcement specifically mentioned "Wake of the Red Witch" and "Eagles in Exile" as the two John Wayne pictures to be produced that season. That these two pictures were used as "bait" to solicit the contract-holders for the 1947-48 season is evidenced by the fact that, last October, Republic placed these same two productions at the top of the list of pictures announced for the 1948-49 season. And now, according to reports, it is attempting to resell "Wake of the Red Witch" to the 1947-48 contract-holders at 50%!

By withholding "Wake of the Red Witch" from the 1947-48 contract-holders, to whom it rightfully belongs, Republic not only takes away from them a choice box-office picture but compels them to exhibit in a high allocation bracket a picture of lesser box-office value. On the face of its attitude towards the 1947-48 contract-holders, is there any reason to believe that Republic will not take advantage of the 1948-49 contract-holders in a similar way?

HARRISON'S REPORTS has always been in sympathy with the efforts of the smaller companies to better their positions, and it has consistently urged the independent exhibitors to support them. It regrets, therefore, that Republic has shown such an utter disregard for the rights of its customers.

But there is still time for Republic to repair the damage. Good will in its relations with its customers is

(Continued on back page)

**"The Bribe" with Robert Taylor,
Ava Gardner, Charles Laughton,
Vincent Price and John Hodiak**

(MGM, March; time, 98 min.)

The marquee value of this melodrama's five-star cast will, no doubt, be of considerable help in drawing patrons to the theatre, but as entertainment it is no more than fair. It should, however, easily satisfy those who do not mind a story that lacks realism and is, at times, wildly melodramatic. These melodramatics, all having to do with a government agent's efforts to track down a ring dealing in stolen war surplus goods, range from the hero almost being eaten by a shark to a rousing climax in which the hero and the villain shoot it out in the midst of a great fireworks display during a fiesta in a Latin-American country, where all the action takes place. These closing scenes are novel and highly exciting, but they are wasted on a story that is so unbelievable that its intended dramatic impact falls flat. The players do their best, but their efforts are not enough to overcome the artificiality of the plot:—

Posing as a wealthy sportsman, Robert Taylor, a government agent, journeys to a Central American fishing village to investigate the activities of Ava Gardner, a sultry cafe singer, and John Hodiak, her alcoholic husband; both were suspected of being members of a ring that dealt in stolen war surplus goods. He wins their friendship and, during Hodiak's frequent trips away from town, he falls in love with Ava. In the course of his efforts to obtain evidence against Hodiak, Taylor is approached by Charles Laughton, a cringing waterfront crook, who bluntly informs him that the ring knew of his identity and offers him a \$10,000 bribe to leave. Taylor brushes off the offer and in due time learns that Vincent Price, who posed as a mine owner, was the ring's master mind. When he discovers where the ring carried on its nefarious operations, Taylor, tormented by the thought that fulfillment of his duty would send Ava to jail, decides to accept the bribe and run away with her. Before he can act on his decision, however, Laughton, taking advantage of Ava's sense of loyalty to her ill husband, reveals to her that Taylor planned to put Hodiak in jail, and induces her to slip "knockout drops" into his drink so that all would have time to make a getaway. Taylor revives sooner than Laughton and Price had planned, and he goes in search of them. In a series of melodramatic events, in which Price first kills Hodiak and then Laughton, Taylor pursues Price through a festive holiday crowd and traps him in the midst of a tremendous fireworks display, where Price falls dead after an exchange of shots. Having obtained proof that Ava was unaware of her husband's connection with the gang, Taylor looks forward to a new life with her.

It was produced by Pandro S. Berman and directed by Robert Z. Leonard from a screen play by Marguerite Roberts, based on a short story by Frederick Nebel. Adult fare.

**"A Canterbury Tale" with Eric Portman,
Dennis Price and Sheila Sim**

(Eagle-Lion, no rel. date set; time, 93 min.)

Produced in 1944, this is a charming British-made picture, best suited for selective audiences; the masses will probably find it too slow and talky. It is a modern story that has a vague resemblance to Chaucer's famed Canterbury Tales about pilgrims who, in the fourteenth century, made the journey to Canterbury Cathedral to do penance for their sins and receive blessings. The story, which takes place in Canterbury and in a typical English village nearby, during wartime, revolves around four present-day pilgrims, including John Sweet, an American army sergeant, who makes the journey because his grandmother was born there; Eric Portman, a village magistrate with an intense feeling for the lore and traditions of the country; Sheila Sim, a London shop-girl, whose fiance had been killed in action; and Dennis Price, a British sergeant who, as a civilian, played an organ in a London movie house. It deals with their meeting each other in the village, and most of the action has to do with their attempts to track down a mysterious person who had poured glue into Sheila's hair. The guilty person turns out

to be Portman, whose act is forgiven when he explains that he was motivated by a strong desire to impart knowledge of the country's traditions to the people around him. The plot developments are somewhat obscure, but it has considerable comedy and sentiment, particularly in its depiction of how the American soldier comes to the realization that the English, despite their different customs and sense of humor, are fundamentally the same as Americans. In the end, the four principals make their way to Canterbury together, with each, in his own way, doing penance and receiving a blessing. The American finds his blessing in the form of long-delayed letters from his sweetheart; the shop-girl learns that her fiance was still alive; and the British sergeant fulfills his life's ambition by playing the organ in the Cathedral. The scenes of the English countryside and the magnificent interior shots of the Cathedral make it a beautiful production pictorially.

It was written, produced, and directed by Michael Powell and Emeric Pressburger.

**"Red Canyon" with Ann Blythe
Howard Duff and George Brent**

(Univ.-Int'l, March; time, 82 min.)

An above-average western-type melodrama, photographed in Technicolor. Its mixture of wild stallions, horse-thieves, hard-riding, horse-racing and gunfighting gives the picture all the ingredients the action fans enjoy and keep the proceedings moving at a hectic pace. The story, too, is interesting, but it is somewhat unpleasant because of the fact that it pits a son against his father and brother to the point where he brings about their deaths in a gun battle. Even though the father and brothers are outlaws and get their just desserts, one does not relish seeing a man dispose of his immediate family. The action is exciting all the way through, but the most thrilling sequences are those that show the manner in which the hero methodically tracks down a wild stallion and captures him. There is considerable comedy and a fairly appealing romance. The outdoor photography is beautiful:—

George Brent, a wealthy horse-breeder in Southern Utah, lavishes his attention on Ann Blythe, his headstrong daughter, whom he had forbidden to ride Sage King, his famous but unruly horse, who had never been beaten in a horse race. Ann crosses paths with Howard Duff, a wild horse tracker, who was determined to capture Black Velvet, a magnificent wild stallion, a feat considered impossible by the local ranchers. Unknown to Ann, Duff belonged to a family of horse-thieves who, years previously, had been responsible for the death of her mother. The murderous gang, headed by Duff's father and brother (John McIntire and Lloyd Bridges), was still at large. Duff had broken with them and had changed his name. When Ann, as a gag, rides off with Duff's horse and makes him walk to town, Duff exchanges hot words with her and her father and boasts that he will capture Black Velvet and train him in time to beat Sage King at a forthcoming race. Aided by Edgar Buchanan, Duff succeeds in capturing the animal. Ann effects a reconciliation with Duff and helps him to train Black Velvet secretly so that she could ride him against Sage King, thus proving to her father that she can handle a dangerous steed. Learning of her intentions on the eve of the race, Brent becomes furious, but Ann determines to ride Black Velvet, even though Duff, in fairness to her, had admitted his true identity. On the day of the race, Duff's father and brother, to compel him to rejoin the gang, get word to the sheriff (Chill Wills) about his identity. Ann wins the race, and when Duff appears to collect the prize, Brent, notified of his identity, starts shooting. Duff wings him and flees. As he tries to elude the sheriff's posse, Duff notices his father and brother and their henchmen making off with, not only Black Velvet, but also Sage King. He starts to shoot it out with them and kills the entire gang with Buchanan's help. Having proved himself, Duff wins Brent's friendship as well as Ann.

It was produced by Leonard Goldstein and directed by George Sherman from a screen play by Maurice Geraghty, based on Zane Grey's "Wildfire." Unobjectionable morally.

"I Shot Jesse James" with Preston Foster, Barbara Britton and John Ireland

(Screen Guild, Feb. 24; time, 81 min.)

Very Good! It is an outlaw melodrama, one that holds the spectator in tense suspense throughout, due to the excellent direction and acting. There is considerable action in the beginning, where the Jesse James gang is shown holding up a bank and then trying to escape. But after that the spectator's interest is held tense, not so much by the shooting, but by the suspenseful plot developments. John Ireland, as the man who shot Jesse James, does a fine piece of acting, and Preston Foster, as his rival for Barbara Britton's love, is very good. Miss Britton is a nice-looking actress and handles her role with skill. The story is logical and the ending is in accordance with the spectator's wishes. The catchy title should draw the picture-patrons who enjoy fast action. The photography is a bit dark, but not to the point of being disturbing:—

Bob Ford (John Ireland), a member of Jesse James' band of outlaws, is wounded during an unsuccessful bank holdup and is taken to St. Joseph, Mo., where James (Reed Hadley) lived under an assumed name with his wife and three children. When Bob learns that Cynthia Waters (Barbara Britton), his childhood sweetheart, now an actress, was appearing in a show in town, he goes to see her, arriving just as John Kelley (Preston Foster) a mining prospector and one of her admirers, leaves her dressing room. Cynthia promises to marry Bob provided he gives up his outlaw career. When the governor of Missouri offers amnesty and a \$10,000 reward to any outlaw betraying James, Bob, seeing an opportunity to marry Cynthia and lead a law-abiding life, shoots James in the back. Bob gets the amnesty, but the reward is cut to \$500. Cynthia expresses horror at his act despite his explanation that he had done it for her. Needing money, Bob joins Barbara's show with an act showing how he killed James, but the act flops. Believing that Kelley planned to take Cynthia away from him, Bob vows to shoot him. Cynthia, horrified, persuades Kelley to leave town. When a silver strike is reported in Colorado, Bob goes there and promises Cynthia that he will send for her. He befriends an aged sourdough who makes him a partner to his claim. They strike it rich, and Bob sends for Cynthia. Meanwhile Kelley, who, too, had come to Colorado, is made sheriff of the town. When Cynthia arrives, Kelley proposes to her and gives her courage to tell Bob that she no longer loved him. Bob, infuriated, sets out to kill Kelley. They meet face to face, and Kelley, as sheriff, orders him to drop his gun. Bob starts shooting. Kelley, returning the fire, kills him.

Carl K. Hittleman produced it for Robert L. Lippert, and Samuel Fuller directed it from his own screen play, suggested by an article in *American Weekly* by Homer Croy.

It is an adult picture, but children and women should enjoy it.

"The Woman in the Hall" with Ursula Jeans and Jean Simmons

(Eagle-Lion, no rel. date set; time, 93 min.)

This British-made melodrama can boast of good performances and lavish values, but these are wasted on a story that is distasteful and not particularly interesting. Revolving around an unprincipled woman who supports herself and her daughters by mulcting soft-hearted philanthropists with fake tales of hardship, the story not only lacks appeal but none of the characters win any sympathy. Two romances have been worked into the plot but neither one means much to the story. Those who will see it will find the abrupt ending disappointing, for it leaves the fate of the characters to the spectator's imagination:—

Faced with the problem of bringing up two small daughters on a small income, Ursula Jeans decides on a career of "begging." She visits the homes of wealthy society people, accompanied by one of the daughters, and mulcts them with pathetic tales of want. When the girls (Jean Simmons and Jill Raymond) grow up, Jill's reaction to her early life is a deep-rooted sense of honesty, but Jean, the younger sister, is left with a warped notion of honesty that causes her to steal money in order to give to her friends presents they

could not afford, at no time using the the stolen money for herself. Meanwhile their mother continues her "begging" career and, through deception, captivates Cecil Parker, a baronet, who proposes marriage to her. Jean is arrested for forging a check, and her mother, fearful lest it affect her approaching marriage, does not inform Parker of Jean's existence and refuses to go to her aid. By the time Jean is brought to trial, her mother marries Parker. But she soon becomes bored with society life, and Parker, learning of Jean and recognizing his wife's true character, turns her out of the house. He feels pity for Jean, however, and determines to help her. At the trial, Jean's mother makes an unexpected appearance and attempts to extricate the girl from her difficulties, while at the same time concealing her own guilt. But Parker frustrates her attempt to use Jean for her own ends, and persuades the court to commit Jean to his care. Ursula, realizing the game is up, takes the witness stand to accept responsibility for Jean's mistakes.

It is a J. Arthur Rank presentation, produced by Ian Dalrymple and directed by Jack Lee from a screen play by Mr. Dalrymple, G. B. Stern and Mr. Lee, based on Mr. Stern's novel. Adult fare.

"Unknown Island" with Virginia Grey, Philip Reed and Barton MacLane

(Film Classics, October; time, 75 min.)

The value of "Unknown Island" lies, not so much in what it shows, but in what it promises. It is an exploitation picture and, even though it is not sensational, most people will be amused by it. A few adults may be bored. Children, however, should enjoy it immensely, even though they may find it frightening on occasion, for to them the fights between the prehistoric monsters will be terrifying. The picture is a sort of "The Lost World," produced by First National in the silent days, with this difference—"Unknown Island" has been produced in natural colors, by the Cinecolor process. The color is pretty good. The story is, of course, fantastic—the product of the imagination, with some sex twists, but if the picture is exploited well it should do good business at the box-office. Considering the subject matter, the direction and acting are not bad:—

Blown off his course while flying over the Pacific for the Navy, Philip Reed sees a hidden island inhabited by prehistoric monsters. After the war, he persuades Virginia Grey, his wealthy sweetheart, to finance an expedition to the island so that he might take photographs and bring them both fame. They go to Singapore and persuade Barton MacLane to charter his tramp steamer to them. MacLane engages Dick Wessell and Dan White as his aides, and shanghais Richard Denning, a drunken derelict, who claimed to have once been shipwrecked on the island. They manage to reach the island and, shortly after they land, one of the native crew members is torn apart by a giant tyrannosaurus, standing eighteen feet high. Other harrowing encounters with different prehistoric monsters result in the death of a second crew member, and each time Reed concerns himself only with picture-taking while the others attempt rescues. Reed's preoccupation with his camera causes Virginia to think less of him and more of Denning; both men quarrel over her. Frightened by their encounters with dinosaurs, a giant sloth, and a herd of tyrannosaurus, the native crew mutinics, killing Wessell. The crew members head back for the ship but drown when their row boat crashes on the rocks. Denning starts to build a raft. MacLane, delirious with jungle fever, follows Virginia, whom he coveted, when she wanders away from the camp, but Denning rescues her before MacLane can harm her. MacLane tries to follow them, but he is attacked by a monster and killed. The remaining members of the party almost lose their lives when confronted suddenly by a giant sloth, but they manage to escape to the ship when a tyrannosaurus engages the sloth in mortal combat. Once aboard, Virginia breaks her engagement to Reed and declares her love for Denning as they sail for Singapore.

It was produced by Albert J. Cohen and directed by Jack Bernhard from a screen play by Robert T. Shannon and Jack Harvey, based on Mr. Shannon's story.

Suitable for the family trade.

necessary, and a lack of it is a definite handicap. What is needed is a forthright statement from any one of Republic's responsible officials regarding the company's intentions to make good on its promises. Otherwise, the company will stand condemned by its silence, and whatever extra profits it may realize by withholding "Wake of the Red Witch" from those to whom it rightfully belongs will be a drop in the bucket compared to the future losses it may suffer as a result of exhibitor resistance to its sales policies.

IMPRactical AS WELL AS COSTLY

In a recent Caravan bulletin of the Allied Independent Owners of Iowa and Nebraska, Mr. Charles Niles, chairman of the Caravan Committee, reported that he had received from a member a letter suggesting that two trailers be made for each picture. This is what Mr. Niles said, under the heading "TAILOR MADE TRAILERS":

"An Iowa member suggested that all the film companies be urged to make two trailers on pictures that have appeal for both class and action houses. In other words, on a picture that has class music for instance, the trailer for the key runs should show this music, and for the action houses and small towns show scenes that appeal to that type of patronage, comedy angles, etc. It was further suggested that the trailers in many cases are too long."

The exhibitor who made that suggestion did not seem to realize what he was suggesting. In producing two trailers for a picture many problems are involved, but three are outstanding: the problem of cost, of deciding how the two trailers should be made, and of distribution.

Let us take up the three main problems in the order given:

The problem of cost: Two trailers will cost approximately twice as much as one trailer to produce, and the cost of handling them will be almost double. There are only two companies that make their own trailers; the others either prepare the trailers themselves and have them processed and distributed by National Screen Service, or hand all the rights to NSS to produce and distribute them. What would this exhibitor say if NSS, as a result of the extra cost entailed in the production and handling of two trailers, added a percentage of this cost to his bill? And what would the exhibitors who are satisfied with the single trailers now made say if NSS tacked on an extra charge to their bills for trailer service? After all, National Screen Service, like all other merchandisers, must pass the extra cost on to its customers; otherwise it will be compelled to shut up shop. Judging from the complaints that have been aired at several recent conventions, there is widespread dissatisfaction over the cost of trailers. Just imagine, then, the howl that would arise if NSS increased its charges as a result of carrying out the two-trailer idea; yet it would have no alternative.

The problem of the shape of the second trailer: For the producers to make two trailers on each picture presents another difficult as well as expensive problem; they will have to increase their trailer-producing personnel because of the endless discussions as to what should be put into the second trailer, and many independent producers who release their pic-

tures through national distributors may object to what the distributor suggests on the making of the second trailer.

At present, the trailers are made to fit the type of theatres for which the picture seems best suited. If it is, for example, a picture that has classical music and seems best suited for the key-runs, the trailer is designed to fit such situations but at the same time consideration is given to the fact that the picture will eventually play the subsequent-runs, including action houses, and thus it is made in a way that will interest also the patrons of those theatres. On such pictures, the Iowa exhibitor suggests that two trailers be made, one to play up the music for the key-runs, and the other to play up the action and comedy for the action houses. The problem presented by such an idea is that many exhibitors who are now satisfied with the present trailer arrangement may protest in the event they receive a trailer that plays up the action more than the music, or vice versa.

The key-run exhibitors, because of their proximity to the exchange centers, would be in a position to view and select the trailer that best suits their situations, but the smaller exhibitors who are miles away from the exchanges would not be so fortunate, for they seldom know anything about a trailer until it is delivered to their theatres, and if two trailers are made they will have no chance to see them so as to determine which one they want.

The problem of distribution: If two trailers are made for each picture, the shipping department of the trailer service will, of course, have the exhibitor's order as to what type of trailer he desires. Imagine the mixups that may take place in that department: in the rush of shipments, the shipping clerk will have to determine which type of trailer the exhibitor wants, and if the two trailers are approximately of the same length the chances of including the wrong trailer in the shipping box are manifold.

One could go on enumerating a thousand and one problems involved in the making of two trailers for a picture, proving that it would be impractical to change the present system; but the one problem cited—that of the extra cost each exhibitor will have to pay, should be enough.

A FAIR REQUEST

Meeting in Washington last week-end, the board of directors of the Theatre Owners of America passed a resolution urging the producer-distributors to bear half the cost of the All-Industry Film Series, "The Movies and You," designed to sell the motion picture industry to the American public.

Although highly enthusiastic about the quality of the short subjects and the good they will do, the board members felt that it was unfair to ask the exhibitors to book them at standard rental terms for single reels, for in that way the exhibitors would bear the entire production costs. The resolution urges that the rentals be cut in half, with the payments to be kept in a revolving fund for the production of future industry shorts.

There is no question that the TOA resolution is fair and reasonable. Since the entire industry stands to benefit from the good will gained by these shorts, it is only right that the producer-distributors should bear half the cost.

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MYERS DENOUNCES PROPOSED ARBITRATION SYSTEM

The proposed new arbitration system drafted by the attorneys for Paramount, Warner Bros., 20th Century-Fox and Loew's, and submitted two weeks ago to the Department of Justice for approval, was blasted in no uncertain terms in a bulletin issued last week by Mr. Abram F. Myers, National Allied's general counsel, who called the new plan "an insult to the intelligence of the Court, the Attorney General, the other distributors who have been invited to join it, and the exhibitors—whether they choose to recognize it as such or not."

Maintaining that "the only arbitration plan that conceivably could be appropriate is one that is purely procedural and merely provides the machinery for settling differences arising under the Court's final decree," Mr. Myers had this to say:

"The plan submitted by the above-named distributors is, in effect, a final decree containing substantive provisions, which are not only out of place, but which are clearly contrary to the Supreme Court's opinion.

"For example: The Supreme Court, in dealing with block-booking, said: 'We do not suggest that films may not be sold in blocks or groups, when there is no requirement, express or implied, for the purchase of more than one film.'

"The selling method defined by the Supreme Court is by all odds the most satisfactory that has ever been devised and has met with favor among the exhibitors. It permits the distributor to sell and the exhibitor to buy as many pictures as they can agree upon at one time. The blind-selling evil is cured by providing that, if a group is licensed which has not been trade-shown, the exhibitor shall have a 20% cancellation right.

"Now these distributors by their so-called 'arbitration plan' propose an injunction binding on themselves and on such other distributors as may be included in it, from offering or licensing their pictures 'other than theatre-by-theatre and picture-by-picture.' This method of selling, it will be recalled, was a part of the District Court's plan for competitive bidding, which plan was opposed by all exhibitors regardless of affiliation and was thrown out by the Supreme Court.

"Again, Section IV of the proposed plan provides, in substance, that the distributors may license pictures to any theatres in which they may have a 'proprietary interest' on any terms they please. Thus they would cut off all thought of total divorce notwithstanding the precedents created by the RKO decree and (according to the trade papers) the imminent Paramount decree.

"This objection is aggravated by the proposed wording of the provision, which is not limited to wholly-owned theatres, as in the District Court version, but extends to 'any theatre in which such distributor defendant has, or may acquire pursuant to the terms of this decree, a proprietary interest, either directly or through subsidiaries or affiliates.'

"'Affiliates' in the motion picture business mean erstwhile

independent exhibitors who have become affiliated with a producer-distributor. It is hard to escape the conclusion that the distributors are seeking to insinuate into the plan a provision which would negative the Supreme Court's clear-cut requirement that defendants' joint holdings with independent exhibitors shall be terminated.

"It is our interpretation of the Supreme Court's opinion that in reversing the District Court's findings and order on monopoly and divestiture it intended also to reverse a provision in the lower Court's decree permitting the defendants to deal with their wholly-owned theatres on their own terms. In any event, the decrees in the Bigelow (Jackson Park) and Goldman Cases make no such exception in favor of even the defendants' wholly-owned theatres, and the Supreme Court declined to review those orders on certiorari.

"By Section VI (4-a) the distributors would consent to arbitrate a complaint by an exhibitor operating in competition with a distributor-defendant's theatre, that he has been denied a picture on a desired run; and that is inconsistent with the proposed Section IV. That is, unless this is construed to mean an affiliated theatre other than one affiliated with the distributor involved in the arbitration. But whereas in a controversy between two independent theatres the only issue is the arbitrary refusal to license a picture on a desired run, when we get down to an arbitration involving a distributor-defendant's theatre, the complainant must show that the distributor-defendant's theatre made an offer for the picture which 'was so excessive as to have been made in bad faith and for the primary purpose of depriving the complainant's theatre of the opportunity to exhibit the feature on the run in question.' The award to the complainant, if he can sustain this burden of proof, is his 'actual pecuniary loss' not to exceed \$5,000.00.

"The obvious purpose and intent of the provisions thus far reviewed is to force a return to competitive bidding which the Supreme Court threw out for the very reason that 'The question as to who is the highest bidder involves the use of standards incapable of precise definition because the bids being compared contain different ingredients.' This bidding being 'voluntary' and not prescribed by law—if, in fact, it is not contrary to the Supreme Court's mandate—is surrounded by no safeguards for the protection of the independent exhibitors. How is an independent exhibitor to know whether the affiliated theatre's bid was excessive before he files his complaint and requires the distributor to disclose the bids? The distributors now selling by bidding steadfastly refuse to disclose to the disappointed bidder the amount of the successful bid.

"Again, how would the exhibitor prove his 'actual pecuniary loss'? Would it be the formula set out in most license agreements for determining an exhibitor's loss resulting from the failure of a distributor to deliver a licensed picture? Or would it be based on the attendance at the affiliated theatre that played the picture? In the latter event, will the attendance reports of such theatres be made available to the arbitrator? This provision is so carefully drawn to protect the distributor's interest, and so vague as to procedure and the complainant's rights, as to be reminiscent of the drafts-

(Continued on back page)

"Slightly French" with Dorothy Lamour and Don Ameche

(Columbia, February; time, 81 min.)

Nothing exceptional, but it is a fairly pleasant romantic comedy, with some music. Although it lacks novelty in plot construction, the lightweight story manages to keep one fairly well amused because of the romantic mixups that result from the efforts of a self-centered director to make a star out of a girl he had found in a carnival. In a way, the story pokes fun at picture-makers in Hollywood. The production is lavish, and the performances pretty good; but at times the action is draggy, owing to an over-abundance of dialogue and padding. The *sepia* photography is good:—

A driving perfectionist, film director Don Ameche causes the collapse of Adele Jergens, his French musical comedy star. Producer Willard Parker, his best friend, fires him when ordered to do so by the head of the studio. Ameche visits a carnival where he becomes intrigued by the versatility of Dorothy Lamour, a "come-on" girl for Brazilian, Cockney, and French "girlie" shows. He conceives the idea of having her pose as a Parisienne star to replace Adele so that he might be returned to his old job. Promised stardom, Dorothy accepts his proposition. She moves into his palatial home where, chaperoned by his sister, Janis Carter, she is put through a rigorous training course so that her acting and accent would befit a Parisienne star. Janis, in love with Parker, helps Ameche to put over the intrigue, and in due time Dorothy is signed to a contract that stipulates that Ameche is to be her director. With the picture rolling again, Ameche becomes so wrapped up in his work that he fails to notice that Dorothy had fallen in love with him. Irritated, she starts to date Parker, much to Janis' discomfort. Ameche, suddenly realizing his love for her, becomes jealous and quarrels with her at a press party, where she inadvertently gives away her true identity. Nationwide publicity of the deception leads to Ameche's immediate dismissal, but Dorothy is retained. Without Ameche, however, she loses her zest for acting, and Parker, to rescue the picture, is compelled to re-hire him. It all ends with Dorothy in Ameche's arms, while Parker realizes his love for Janis.

It was produced by Irving Starr and directed by Douglas Sirk from a screen play by Karen DeWolf, based on a story by Herbert Fields.

Adult fare.

"Rusty Saves a Life" with Gloria Henry, Ted Donaldson and Stephen Dunne

(Columbia, no rel. date set; time, 67 min.)

A routine "Rusty" program picture. Its quality is just about the same as that of the other pictures in this boy-and-his-dog series. Some of the direction is amateurish, such as, for instance, the scenes of the near-drowning in which Rusty, Ted Donaldson's dog, saves Stephen Dunne, the villainous young man. But like all regeneration themes the picture manages to bring a lump to one's throat, for it shows the regeneration of Dunne. Young Donaldson and Rusty dominate the picture. John Litel, as Ted's father, is again a sympathetic character. The photography is good:—

Thurston Hall, an elderly friend of Ted and his pals, who had been meeting in a clubhouse on Hall's property, tells the boys that he had decided to change his will and leave his property to them, instead of to Stephen Dunne, his nephew, who lived in another town. Hall explains that, unlike the boys, Stephen had never showed any kindness towards him. Hall drafts a new will but dies before he can hand it to his attorney. As a result, the attorney, without knowledge of the new will, turns the property over to Dunne. A mean fellow, Dunne bars the boys from meeting in the clubhouse and in other ways antagonizes the townspeople, making himself decidedly unpopular. A mutual hatred grows up between Dunne and every one else. Gloria Henry, employed in a pottery works Dunne had inherited from his uncle, feels that the townspeople had treated him shamefully and starts a campaign to change their attitude. Meanwhile Ted and his pals determine to make life miserable for Dunne so as to

force him to leave town. But before they can accomplish very much Dunne, driving his car at high speed, runs it over an embankment and plunges into a river. Ted's dog, Rusty, answering Dunne's cries for help, saves him from drowning. Dunne is taken to a hospital, where he is visited by the townspeople, including the boys. Moved by their genuine concern over his welfare, Dunne informs every one that he would not shut down the pottery works, and promises to see to it that the boys enjoy all the privileges his uncle had planned for them. He then is told that Ted had found the new will but had destroyed it with the approval of the other boys.

It was produced by Wallace MacDonald and directed by Seymour Friedman, from a screen play by Brenda Weisberg, based on the characters created by Al Martin.

Family entertainment.

"The Red Pony" with Myrna Loy, Robert Mitchum and Peter Miles

(Republic, March 28; time, 89 min.)

A very good human drama, based on John Steinbeck's novelette about a young boy's love for his red pony. The beautiful Technicolor photography, the simplicity of the ranch setting, and the excellent direction and performances, add much to the picture's entertainment values. The story, which is more or less a character study of the boy, relates with considerable dramatic force his deep despair when the pony takes sick and dies, and his complete loss of faith in a kindly hired hand, whom he worshipped because of his knowledge of horses and who had assured him that the pony would recover. There are many touching moments, and all the characters are sympathetic, but the story is weak in the parts that deal in the suppressed conflict between the boy's parents, having to do with his father's feeling that he is a stranger to his family and the community in general. The motivation for his father's injured emotions is not clearly drawn. One spectacular sequence that may prove much too terrifying for women and children is where the boy, discovering his pony's body in a ravine and seeing it ravaged by a flock of buzzards, becomes enraged and has a savage battle with one of the birds. It is a gripping sequence, extremely well staged, but it is shocking. The action is slow and, except for the aforementioned sequence, void of excitement, but the picture's homespun, sentimental quality holds one's interest throughout. Peter Miles, as the nine-year-old ranch boy, gives a very sensitive performance, as does Robert Mitchum, as the hired hand who understands the boy. Myrna Loy, as the tactful, sympathetic mother, Shepperd Strudwick, as the father, and Louis Calhern, as the garrulous but lovable grandfather, are outstanding:—

Overjoyed when his father buys him a red pony, Peter turns to Mitchum for guidance in training the animal. His father, a former teacher who had been unable to adapt himself to ranch life, resents the youngster's faith in Mitchum and vents most of his resentment on Louis Calhern, his elderly father-in-law. One day, while Peter is at school, the pony wanders out into a rainstorm and falls ill. Mitchum assures Peter that the pony will recover, but, despite his optimism and veterinary skill, the pony dies. The boy becomes inconsolable and loses faith in Mitchum. To rouse Peter from his grief and win back his affection, Mitchum promises to give him the colt that his (Mitchum's) prize-winning mare was soon to foal. Peter takes on a new interest in life and lavishes his attentions on the mare. But on the night the mare is ready to deliver, Mitchum discovers complications indicating that the colt would be born dead. In order not to disappoint Peter, Mitchum decides to sacrifice the mare so as to save the colt. Peter, to stop the sacrifice, takes away Mitchum's knife, and while Mitchum attempts to recover it the mare has a normal delivery. The happy event restores Peter's faith in Mitchum, and also brings about a better understanding among the others at the ranch.

Lewis Milestone produced and directed it from John Steinbeck's screen play.

Suitable for the family.

"Streets of Laredo" with William Holden, William Bendix and Macdonald Carey

(Paramount, March 25; time, 92 min.)

In spite of the fact that the story is familiar and the treatment routine, this big-scale Technicolor western is fairly satisfying. Its running time, however, is too long, and the plot is rather confusing in that it wanders all over the lot. At times, the story skips long periods without showing anything to indicate the passing of time. All in all, it should go over with the lovers of this type of entertainment, for it is filled with the ingredients they enjoy—gun fights, chases, comedy, and romance. The emphasis, in fact, is on the comedy. The direction and performances are good, and the outdoor color photography exquisite:—

William Holden, Macdonald Carey, and William Bendix, three carefree outlaws, come upon Mona Freeman and her uncle as they shoot it out with Alphonso Bedoya, a ruthless Mexican, who forced ranchers to pay him tribute for "protection." The uncle is killed, but Mona is rescued by the three outlaws, who arrange with Clem Bevans, an aged rancher, to take care of her. In the course of their adventures the outlaws become separated, meeting again several years later when Carey attempts to hold up a stagecoach in which Bendix and Holden were passengers. In order to save Carey from certain death, Bendix and Holden capture him and hand him over to the Texas Rangers. They then join the rangers with the idea of freeing Carey. But Carey, believing that they had turned against him, escapes on his own after knocking them unconscious. Bendix and Holden become the laughing stock at the ranger camp, but they soon redeem themselves when Carey, still pursuing his life of crime, secretly helps them to trap other criminals. Bendix and Holden begin to take their lives as rangers seriously when Bevans, resisting Bedoya's henchmen, is murdered by them. Holden traps and kills Bedoya after a furious fight. With Bedoya out of the way, Carey decides to take over his racket. Shortly thereafter Stanley Ridges, Holden's superior, orders him to go after Carey. Holden resigns rather than apprehend his former pal. Bendix, however, decides to bring Carey in, only to be shot dead by him in cold blood. Holden, enraged, rejoins the rangers to avenge Bendix's murder. His efforts involve him with Mona, whom he loved, but who believed herself in love with Carey. In the end, however, she sees through Carey's cruelty and realizes her love for Holden. She proves her love by shooting down Carey as he gets set for a showdown gunfight with Holden.

It was produced by Robert Fellows and directed by Leslie Fenton from a screen play by Charles Marquis Warren, based on a story by Louis Stevens and Elizabeth Hill.

Unobjectionable morally.

"The Clay Pigeon" with Barbara Hale, Bill Williams and Richard Quine

(RKO, no rel. date set; time, 63 min.)

A routine melodrama, one that should serve its purpose as the lower half of a double bill wherever patrons are not too discriminating in their demands for story plausibility so long as it is fast-moving and exciting. One guesses in advance the different twists taken by the plot, which revolves around a navy man's efforts to clear himself of charges of treason, but it has been presented with enough imagination to hold one's interest fairly well. The story, of course, is extremely far-fetched, but the important thing about a picture of this type is that it have plenty of action, and in this respect it adequately meets the requirement:—

After months of unconsciousness, Seaman Bill Williams wakes up in a naval hospital and learns that he must face court-martial for treason. Unable to recall the events that put him into this predicament, he escapes from the hospital and goes to the home of a war buddy for help. There he learns from Barbara Hale, his buddy's wife, that he was suspected of causing her husband's death in a Japanese military prison. He telephones Richard Quine, who, too, had been imprisoned, and asks his aid to unravel the tangled events of the past. Quine consents, and Williams forces

Barbara to drive him to Los Angeles, where Quine lived. En route, two suspicious characters force their car off the road, and the incident convinces Barbara that Williams may be the victim of a frame-up. She makes him stop at a beach resort for a much-needed rest, during which time they fall in love. They eventually reach Los Angeles, where Quine, by telephone, warns them to keep out of sight for several days because of a police dragnet. While dining with Barbara in a Chinatown restaurant, Williams sees Richard Loo, whom he had known as a brutal guard in military prison. Loo eludes him. Believing that Loo held the key to his troubles, Williams determines to track him down. His efforts involve him in a series of dangerous escapades with Loo's gunmen, culminating in his capture by, not only Loo, but also Quine, who reveals himself as being Loo's partner in a counterfeit money racket. Quine admits that he had killed Barbara's husband because he had learned of his connection with Loo, and that he had made it appear as if Williams was responsible by knocking him unconscious. Loo and Quine prepare to kill Williams, but the police, who had been put on their trail by Barbara, after she had discovered Quine's duplicity, arrive in time to subdue the culprits and rescue Williams.

It was produced by Herman Schlom and directed by Richard Fleischer from an original screen play by Carl Foreman. Unobjectionable morally.

"A Woman's Secret" with Maureen O'Hara, Melvyn Douglas and Gloria Grahame

(RKO, no rel. date set; time, 85 min.)

From the standpoint of production, direction, performances and snappy dialogue, this mystery melodrama is good, but it falters in the story, which in addition to being confused is complicated further by flashbacks that keep the action alternating from the past to the present. The mystery is caused by Maureen O'Hara confessing to the shooting of Gloria Grahame, her famous protege, and the action revolves around the efforts of Melvyn Douglas to clear Miss O'Hara because of his belief that she had confessed to a crime she did not commit. At the finish, it is shown that her confession was a fake, but the motive for her action is so weak that the spectator is left with a much-ado-about-nothing feeling. Under close analysis, the story doesn't make much sense, yet it is never dull and manages to be entertaining:—

The story opens with Gloria, a famous radio singer, dangerously wounded by a pistol bullet during a quarrel with Maureen, her mentor. Maureen confesses the shooting and is arrested, but Douglas, her admirer for many years, scoffs at the confession and tries to convince detective Jay C. Flippin that she is lying. He delves into Maureen's past and, through flashbacks, it is shown that she was once a successful singer whose voice had failed. Soon afterwards, she and Douglas had met Gloria, a salesgirl with vocal ambitions, and Maureen had determined to make her a singing star, hoping to fill, through Gloria, the void in her own life. Under the joint guidance of Maureen and Douglas, Gloria had developed a brilliant singing style and had reached stardom, but Maureen's strict discipline had made her unhappy. Gloria had fallen in love with Victor Jory, a wealthy attorney, but for some mysterious reason had declined to marry him. Impressed by Douglas' insistence that Maureen's confession was a lie, Flippin decides to investigate. His wife, Mary Philips, offers her unwanted aid. In the events that follow, the detective's wife discovers that Gloria, during a short visit to New Orleans, had secretly married Bill Williams after a drinking party and, regretting her hasty impulse because it made her marriage to Jory impossible, had tried to kill herself. When Gloria recovers and confirms this deduction, Maureen admits that she took the blame to protect Gloria from notoriety. It all ends with a reawakening of Maureen's interest in Douglas.

The screen play was written and produced by Herman J. Mankiewicz from the novel, "Mortgage on Life," by Vicki Baum. Nicholas Ray directed it.

Adult fare.

manship that caused the independent exhibitors to lose all faith in the consent decree and resulted in its final repudiation by the Department of Justice.

"The injunction against offering pictures other than theatre-by-theatre and picture-by-picture would, of course, make meaningless Section VI (6) providing for the arbitration of disputes over the forcing of pictures. Thus we encounter another inconsistency in this patch-work draft which, if approved, would require endless interpretation and would greatly increase and not abate the uncertainty which now surrounds the distribution of motion pictures. The same observations can be made with respect to Section VI (7) regarding the cancellation of pictures 'generally offensive in the locality served by (a) theatre on moral, religious or racial grounds.'

"The major vice of the proposal, taken as a whole, is that it embodies substantive provisions which have no place in an arbitration plan. The fact that these provisions are plainly contrary to the Supreme Court's decision precludes any possibility that the plan will be approved by the Department of Justice or by the District Court. Congress can, in effect, reverse the Supreme Court by the enactment or repeal of legislation, but we know of no other tribunal or agency that has such power."

From Mr. Myers' scathing denunciation of the proposed arbitration plan it becomes apparent that the major defendants, instead of presenting to the Department of Justice and the Court a workable and desirable plan for the settlement of disputes, are still seeking ways and means to circumvent the relief ordered by the Supreme Court for the violations of the anti-trust laws. As Mr. Myers points out, the plan, as presented, should be rejected by both the Department of Justice and the District Court.

But even if the defendants succeed in obtaining approval of this or any other arbitration plan which, in the opinion of Mr. Myers and other competent legal minds, would not offer sufficient protection to the independent exhibitors, the defendant-distributors will have gained very little, for this reason: The Supreme Court, in its opinion, has specifically stated that any arbitration plan would not be mandatory—"that the District Court has no power to force or require parties to submit to arbitration in lieu of the remedies afforded by Congress for enforcing the antitrust laws." Any arbitration system devised, stated the Supreme Court, would be "merely an auxiliary enforcement procedure, barring no one from the use of other remedies the law affords for violations either of the Sherman Act or of the decree of the court."

Consequently, if an approved arbitration system will not protect the exhibitors adequately, few of them, acting on the advice of their leaders, will want to avail themselves of the system and will, instead, assert their rights through litigation in the courts under the anti-trust laws. And since the Supreme Court has stamped the brand of illegality on many of the defendants' practices, and since recent decisions handed down by the Court have opened new ways for the exhibitors to prove damages, many of them may not hesitate to take their chances in the courts. But a desirable arbitration system may deter many of them from taking such action.

In the series of articles entitled, "A Legal Analysis of the Statutory Court's Decision," which were written by Mr. George S. Ryan, the eminent Boston attorney, and which were published in this paper in 1946, Mr. Ryan, after a detailed discussion of just what an effective arbitration system should contain, had this to say, in part:

"Many . . . disputes may be eliminated and considerable litigation avoided if the distributors, abandoning the policies which they have formerly pursued, will present to the Court a fair and comprehensive plan for arbitration. . . . It should have safeguards to insure, so far as human limitations permit, that it will mete out exact and equal justice and provide speedy and effective relief."

"To be attractive to independent operators, the arbitration system should create suitable substitutes for the other remedies available to them under existing law. . . .

"Right now the intelligence, fairness and business statesmanship of the defendants are facing a crucial test. If they present to the Government and the Court an adequate plan for the peaceful settlement of disputes, it is not unlikely to prove the high road to industrial harmony. But if, pursuing their time-worn and unhallowed practices, they seek, not only to retain the fruits of their illegal activities, but also to perpetuate those practices and continue their policy of discriminating against independent operators, then they alone will be responsible for the result. . . ."

Mr. Ryan's advice to the distributor-defendants is as sound now as it was in 1946. If they should follow it, they will save themselves considerable time and money that would otherwise be spent in court litigation, and they will, to a great extent, reduce the danger of substantial judgments for damages being levied against them.

"Alaska Patrol" with Richard Travis, Helen Westcott and Emory Parnell

(*Film Classics*, March 10; time, 61 min.)

This is a good program espionage melodrama, with a novel twist. The novelty lies in the hero's employment of a small radio sending and receiving gadget to trap the spies. The hero, a naval intelligence officer, is placed in dangerous situations several times, and there is considerable suspense as a result of the many risks he takes to catch the criminals. These risks include the hero's assuming the identity of a dead spy, whose death had been kept from the spy ring. A great deal of the action takes place aboard a ship. The direction and acting are good, and the photography clear:—

After shooting dead an espionage agent (played by Richard Travis) who had broken into the National Allied Laboratories to steal secret documents, naval intelligence officers, to throw the spy ring off their guard, announce that the spy had escaped. They then persuade Operative Richard Travis, who looked exactly like the dead spy, to impersonate him. From details obtained from the FBI, Scotland Yard, and the French Surete, Selmer Jackson and Jim Griffith, Travis' superior officers, instruct him on how best to impersonate the dead man. Like the dead spy, Travis learns how to play an harmonica, but in his case the harmonica was to be used to transmit messages in special code by a short-wave radio instrument concealed in a supposed music album. Travis' first destination is Sitka, Alaska, where the dead spy, according to papers found on his person, had been ordered to report to Emory Parnell, a tough foreign agent, on board the steamer Vulcan. Parnell, suspicious, puts Travis through a "third degree," but he passes the test. William Tannen, Parnell's assistant, likewise accepts him. The ship sets sail for Ketchikan and, during the night, keeps a rendezvous with a submarine, from which it picks up another spy, Ralf Harolde. Travis rifles Harolde's luggage and obtains highly incriminating documents. Engine trouble compels Parnell to return to Sitka, where still another spy, George Roth, discovers that Travis is an imposter. Parnell, informed, orders the ship out of Sitka. A battle ensues, and Travis, greatly outnumbered, is overjoyed when Tannen reveals himself as a Canadian secret agent. The two fight like demons and win out, their task being made easier by an explosion below decks that kills Harolde and Roth. In the hospital at Sitka, Travis is greeted by Helen Westcott, his sweetheart, who takes great pride in his accomplishment.

It was produced by James S. Burkett and directed by Jack Bernhard, from an original screen play by Arthur Hoerl.

Suitable for the family.

HARRISON'S REPORTS

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No. 8

THE PROBLEM OF REISSUES

In talking to the trade press in Hollywood recently, Steve Broidy, president of Monogram and Allied Artists, criticized the practice of reissuing pictures as being one that will eventually prove harmful to the industry.

Mr. Broidy did not criticize the exhibitors for playing the reissues, pointing out that an exhibitor, rather than play a new picture that will draw nobody, prefers to play a reissue of an old success, feeling sure that the returns will be satisfactory. Mr. Broidy blames the distributors for forcing these pictures on the exhibitors, stating that, although they are making profits from the practice, it is not progress.

He pointed out also that when old pictures are not clearly advertised as reissues they mislead and antagonize movie patrons.

Mr. Broidy's argument is just what HARRISON'S REPORTS has been saying right along: the majority of the picture-goers do not remember whether they had seen an old picture or not, and they often go into the theatre without even examining the advertising in the lobby. You may imagine, then, their chagrin when they discover that they had seen the picture. And in the event the reissue is shown under a new title, with the old title listed in such fine print as to go unnoticed, the disappointed patron's chagrin knows no bounds.

Most movie-goers, after discovering that they had already seen a picture, feel too proud to go to the theatre manager and demand their money back, with the result that they are left resentful against, not only the theatre, but also the entire industry. He then asks his friends: "What is the matter with the picture business? Don't they know how to make good pictures any more?"

Before playing a reissue, the exhibitor, for his own good, should ask himself: (1) Is the picture a first-class entertainment? (2) Is it so outstanding that no patron will fail to recognize it as an old picture? (3) If the title has been changed, is the old title displayed in the new posters and other advertisements large enough to be noticed without the aid of a magnifying glass? (4) Have I played too many reissues, leading my patrons to believe that I am reluctant to buy the latest product? (5) Have I made it clear in all advertising matter that the picture is either a reissue or a repeat engagement?

The answer to the first question is that, if the exhibitor should play a reissue, not because it is a fine entertainment, but because one or more of the stars will draw business owing to a front-page scandal, he will pay dearly in the end. The answers to the other questions are self-evident.

It is far better for an exhibitor to play new pictures with no stars but good entertainment values, thus maintaining the reputation of his theatre, even if it means less profit, than to cash in on an old picture that will net him a good profit but will injure his theatre's reputation. After all, the exhibitor must have in mind at all times the interests of his patrons. Keeping customers contented is how successful businesses are built.

A RETURN TO
OLDTIME SHOWMANSHIP

Charles Einfeld, 20th Century-Fox's new head of publicity, advertising and exploitation, and his alert staff of publicists, deserve to take a bow for a job well done in connection with their spectacular promotion this week of the three-theatre world premiere of "Down to the Sea in Ships," held in New Bedford, Mass., the historic whaling port.

Lack of space prevents this writer from giving a detailed account of the colorful premiere, which no doubt was one of the biggest events ever to be held in the New England territory. Suffice it to say that many thousands of people turned out to greet Richard Widmark and Cesar Romero, who headed a contingent of some fifty representatives of newspapers, magazines, news service syndicates and national radio networks, attending the gala festivities.

If one is to judge by the extensive newspaper and radio coverage given the event, it was no less than a tremendous success, and the benefits of the vast nationwide publicity should accrue equally to the exhibitors and the film company.

Mr. Einfeld, who is an old hand at the business of rousing public interest in a picture, laid out an effective campaign that produced results, but he is not resting on his laurels: On Washington's Birthday, when the picture opens at the Roxy Theatre in New York City, a huge whale will be used to commemorate the opening. The whale will wind its way up and down Broadway, actually spouting water in a towering stream. Later it will be taken to Philadelphia, with stops at many New Jersey towns.

The events 20th Century-Fox has staged and will stage to ballyhoo "Down to the Sea in Ships" marks a return of oldtime showmanship, the sort that creates a strong desire among the public to see the show. The industry could use more of it. But what is most important is that the picture be worthwhile exploiting, for if it isn't the public will soon lose faith in exploitation campaigns to the detriment of the industry as a whole. Fortunately, 20th Century-Fox has something to shout about in "Down to the Sea in Ships"—it is a great sea drama.

"Down to the Sea in Ships" with Lionel Barrymore, Richard Widmark and Dean Stockwell

(20th Century-Fox, March; time, 120 min.)

Excellent! It is a powerful sea adventure story, intelligently produced, expertly directed, and brilliantly acted. Rarely has anything been seen on the screen to equal the thrill, the excitement, and the emotionally-stirring quality of the well written story. It is so human, in fact, that not an eye will remain dry among those who will see it.

In short, the story revolves around Lionel Barrymore, a captain of a whaling ship in the 1880's, who, long past his retirement age, refuses to give up command of his vessel so that he might train his grandson, Dean Stockwell, to become a master whaler like his ancestors before him. When the lad, tutored by Barrymore, is passed by an understanding school principal (Gene Lockhart) even though he fails a fourth grade examination, Barrymore decides to make his last voyage. The shipowners and the insurance people, fearful of Barrymore's health, arrange with Richard Widmark, a qualified graduate of a seaman's school, to ship aboard the vessel as first mate. Barrymore openly shows his disdain for Widmark's lack of practical knowledge, but shortly after they sail he instructs him to tutor his grandson, warning him to treat the lad as just another crew member with no special favors. Under Widmark's tutelage the lad improves in his studies and a strong bond grows up between them. But when Widmark realizes that Barrymore, without saying as much, was hurt over the boy's affection for him, he unwillingly rebuffs the puzzled youngster in the hope that he will turn more to Barrymore. One day, while on a whale hunt, a small boat with Dean aboard is wrecked and lost in a fog. Widmark, contrary to Barrymore's ironbound rule, lowers another boat and rescues the survivors, including Dean. Barrymore, after expressing his deep gratitude to Widmark for his bravery, relieves him of duty for violating his authority. Dean, unable to understand the importance of abiding to rules, resents Barrymore's treatment of Widmark and becomes bitter towards him, despite Widmark's efforts to explain that his grandfather had done the right thing as captain. In the course of events, Barrymore falls ill and, in accordance with his own rules, relieves himself of duty and turns the command over to Widmark. When the ship crashes into an iceberg in a fog, Widmark, injured seriously after a brave effort to repair a gaping hole, prepares to abandon ship. But Barrymore appears on deck from his sick bed and, through his masterful judgment, saves both the crew and the ship. The effort, however, weakens him considerably. He dies, but not before his grandson, having gained a new respect and love for him, embraces him.

As the stern but inherently kind captain, Lionel Barrymore rises to new acting heights; he makes the character live. Richard Widmark, as the sympathetic first mate, is very good proving his versatility as an actor. Dean Stockwell, as the grandson, does marvelous work, once again proving that he is the foremost child actor on the screen. He is so appealing that there are moments when he could melt a heart of granite. The picture grips one's interest from start to finish, with the first half devoted to the building up of the characterizations. Most of the excitement occurs in the second half, where the harpooning of several whales are effectively depicted. But the greatest thrills take place when the ship crashes into the iceberg; the manner in which the crew members risk their lives to repair the damage makes for some of the most tense moments ever filmed. Worked into the action are nice touches of comedy relief. The production values are superb. Word-of-mouth advertising should make the picture one of the outstanding box-office attractions of the year.

It was produced by Louis B. Lighton and directed by Henry Hathaway from a story by Sy Bartlett, who wrote the screen play in collaboration with John Lee Mahin. The cast includes Cecil Kellaway, Henry Morgan, Harry Davenport, Paul Harvey, Jay C. Flippen, Dorothy Adams and others.

Excellent for the entire family.

"The Affairs of a Rogue" with Jean Pierre Aumont, Joan Hopkins and Cecil Parker

(Columbia, February; time, 95 min.)

This British-made costume drama is an expensive production, but as entertainment it is quite dull, with little to recommend it to American audiences. The story, which traces the reign of George, Prince Regent of England in the early 19th Century, depicts the Prince as a vain fellow, unpopular with his subjects, promiscuous with women, and intensely jealous of his daughter's growing popularity. The action revolves around his efforts to marry her off to a Dutch prince in order to get her out of England, and around her refusal to go through with the marriage because of her love for a poor but royal German prince. Through trickery, the Regent succeeds in keeping the lovers apart, but public opinion eventually compels him to approve the marriage. In due time the princess prepares to give birth to a child, and the Regent is overjoyed at the prospect of an heir to his crown. It ends tragically, however, when the princess dies giving birth to her still-born child. The story has the ingredients for a strong drama, but as presented it is completely lacking in dramatic force. Here and there it has some good touches of comedy, but these are not enough to overcome the many flaws. The picture drags throughout because of a wordy screen play, and the dialogue, for the most part, is stilted. The players try valiantly to make something of their roles, but the weak story material proves too much of a handicap.

It was produced by Jos. Friedman and directed by Cavalanti from a screen play by Nicholas Phipps, based on a play by Norman Ginsbury. Strictly adult fare.

"Song of India" with Sabu, Gail Russell and Turhan Bey

(Columbia, February; time, 77 min.)

This jungle thriller should go over well with juveniles as well as adult action fans who do not mind situations that tax one's credulity. The story, which takes place in the wilds of India, casts Sabu in familiar surroundings, this time as the Prince of a jungle tribe who live in complete harmony with the wild beasts. The excitement stems from the disturbance caused by Turhan Bey, an Indian Prince, who enters the forbidden preserve to hunt wild game, infuriating the jungle beasts as well as the peaceful tribe. Deadly encounters with a wounded tiger, and a fight to the death between Sabu and Bey on a high cliff, provide the greatest thrills. Discriminating audiences, however, will probably find it all too ludicrous for enjoyment. The sepia photography is good:—

Seeking to modernize their province in India by establishing an educational zoo, Prince Turhan Bey and Princess Gail Russell enter the forbidden game reserve of the Combi jungle, where the village people believed that one of them must die for every animal slain. Bey and Gail scoff at the superstition and bag many animals. Sabu, known as the Prince of the Jungle, steals into their camp and releases most of the animals. A tiger, however, is wounded by Bey as it escapes. Gail sets Sabu free after extracting from him a promise not to release any more animals lest they kill members of her party. As a result, the villagers turn against Sabu, thinking him a coward. To redeem himself, Sabu, by promising to show Gail a collection of fabulous jewels, manages to entice Gail to an ancient palace on a mountain top, which was the home of his ancestors, who ruled the territory before Bey's family. Arriving there, Sabu informs Gail that he had lied to her and that he was holding her as a hostage to compel Bey to leave the jungle. Bey makes his way to the mountain top and engages Sabu in a furious fight, which ends when the wounded tiger makes an appearance and springs at Bey; both go over the cliff to their deaths. Sabu ascends the throne and marries Gail.

Albert S. Rogell produced and directed it from a screen play by Art Arthur and Kenneth Perkins, based on a story by Jerome Odlum.

Suitable for the family.

"The Last Bandit" with William Elliott, Forrest Tucker and Adrian Booth

(Republic, April 25; time, 80 min.)

A better-than-average Republic Western, photographed in Trucolor. Theatres that feature Westerns should find a place for it on weekend bills. Although the story is on the standard side and is somewhat incredible, it has some novel twists involving a pursuit over a railroad, and is fast-moving and exciting throughout, with plentiful gun battles and fist-fights. It is disagreeable, however, in that conflict between the forces of good and evil pits brother against brother. Some mild comedy is provoked by Andy Devine but on the whole he is given little to do. Worthy of mention is the good color photography, indicating a marked improvement in the Trucolor process:—

William Elliott, a former Missouri outlaw turned honest, settles in Bannock City, Nevada, under an assumed name, and obtains a job as an express agent with the railroad. Adrian Booth, a shrewd young adventuress about to be married to Forrest Tucker, Elliott's outlaw brother in Missouri, learns that Elliott was guarding gold shipments in Nevada and enters into a scheme with Grant Withers to lure Elliott into a trap to enable them to steal the gold. Through Minna Gombell, a saloonkeeper in Bannock City, Adrian obtains work as an entertainer and soon has Elliott infatuated with her. Meanwhile Tucker, having learned of Adrian's scheme, follows her to Nevada, where he reveals to Elliott that she is his sweetheart and invites him to join them in the gold robbery. Elliott refuses, warning his brother that he will oppose the holdup. Adrian, avoided by Elliott, realizes that she was genuinely in love with him. In the developments that follow, Tucker, after promising Elliott that he will leave town, engineers a daring holdup in which he and his gang steal an entire train and run it onto a remote siding and into an abandoned mine, where they blast the steel safe in the express car to get at the gold. Elliott, despite his earnest efforts to prevent the holdup, finds himself under a cloud of suspicion when it is discovered that he is Tucker's brother. Aided by Adrian, who had changed her ways, Elliott eventually proves his innocence by running down the gang and retrieving the gold. Tucker and his henchmen die in a gun battle with the sheriff.

Joseph Kane produced and directed it from a screen play by Thames Williamson, based on a story by Luci Ward and Jack Natteford. The cast includes Jack Holt, Joseph Crehan and others.

Unobjectionable morally.

"Caught" with James Mason, Barbara Bel Geddes and Robert Ryan

(MGM, March; time, 88 min.)

Handsome production values have been wasted on a complicated, unpleasant story that is a curious hodge-podge of romance and psychological melodrama. As entertainment it is just fair, mainly because of an appealing performance by Barbara Bel Geddes, as a young shop girl, whose marriage to a young millionaire turns out unhappy when he reveals himself as a sadistic neurotic who subjects her to many cruelties. The complications that arise when she leaves him and falls in love with a struggling East Side doctor are so contrived as to be unbelievable, causing one to either lose interest in the proceedings or snicker at them. It is an odd picture, impressive in many respects and "corny" in others, but on the whole too contrived and implausible. Exhibitors will do well to watch its box-office performance in the key runs:—

Hoping that she will one day snare a rich husband, Barbara, a shop girl, becomes a model. In the course of events she meets Robert Ryan, a young multi-millionaire, who is unable to "conquer" her because of her innate morality. Ryan, a power-mad industrialist who suffered heart attacks when thwarted, marries her when he cannot possess her in any other way. Although in love with Ryan, Barbara finds living with him impossible because of his mental cruelty. She leaves him after a harsh quarrel and obtains employment as a receptionist for James Mason, a struggling pediatrician.

A romance springs up between them, and Mason, unaware that she was married, proposes to her. Barbara, discovering that she was bearing Ryan's child, stalls Mason and attempts to secure a divorce from Ryan. He agrees, provided she give him custody of her unborn child, and consents to his naming Mason as corespondent. She refuses. In a series of complicated developments, Barbara remains with Ryan, who drives her to distraction with his cruelties. When she refuses to see him, he suffers a severe heart attack during which she refuses to administer the medicine he needs to end the attack. She lapses into hysteria in the mistaken belief that she had killed him. Mason comes to her aid and rushes her to a hospital, where her baby, born prematurely, dies. The baby's death releases Ryan's hold on her, leaving her free to divorce him and marry Mason.

It is an Enterprise picture, produced by Wolfgang Reinhardt and directed by Max Opuls from a screen play by Arthur Laurents, based on a novel by Libbie Block. The cast includes Ruth Brady, Frank Ferguson, Natalie Shaeffer, Art Smith, Curt Bois and others.

Strictly adult fare.

"South of St. Louis" with Joel McCrea, Alexis Smith, Zachary Scott and Dorothy Malone

(Warner Bros., March 12; time, 88 min.)

A super-Western, photographed in Technicolor and boasting a better-than-average cast, but it is no more than a fairly good entertainment of its kind. It should easily satisfy the action fans, for it has a liberal quota of gun fights, hard riding, and all the other standard ingredients, which keep the excitement at a high pitch. The setting is Texas in the Civil War days, and the action revolves around a conflict between two guerilla bands smuggling arms to both the Union and Confederate forces, but the story formula is hackneyed, offering little to attract those who normally shy away from films of this type. The performances are generally competent, but Alexis Smith, as a dance-hall queen, does not register well; she overacts the part, proving that Westerns definitely are not her forte:—

Returning to their Texas ranch after giving chase to cattle ruthlessly confiscated by Union forces, partners Joel McCrea, Zachary Scott, and Douglas Kennedy find that in their absence Victor Jory and his outlaw gang had burned and pillaged their ranch home. The three partners go to Brownsville, Union headquarters, where McCrea finds Jory and gives him beating. There, McCrea becomes unwittingly involved with Alexis Smith, an entertainer, who interests him in a scheme to become a blockade runner for the Confederates. Scott joins the scheme while Kennedy enlists in the Confederate Army. The business of gun running brings McCrea and Scott in constant conflict with Jory, who was doing a similar chore for the Union Army. Meanwhile Alexis falls in love with McCrea, but McCrea retains his love for Dorothy Malone, a Confederate nurse. In the course of events, Jory is killed in a fight with McCrea. Scott and McCrea accumulate great wealth but have a falling out when Scott resorts to killing Confederate soldiers in order to deliver the guns. McCrea quits the business, then suffers a further blow when Dorothy, tired of his neglect, falls in love with Kennedy and marries him. The end of the war finds McCrea a disheveled drunk, while Scott becomes a power in unlawful activities in Brownsville. Kennedy, appointed as a Texas Ranger, is sent to Brownsville to clean up the town. Scott gives him until sundown to get out. Learning of Kennedy's danger, McCrea comes to his aid. When they meet for a showdown, Scott's men demand that he shoot down his former partners. They start firing when he refuses, and Scott, coming to the aid of his former pals, is shot down by his own men, who are in turn wiped out by McCrea and Kennedy. With law and order restored for Kennedy, McCrea decides to marry Alexis and settle down on the ranch.

It was produced by Milton Sperling and directed by Ray Enright from a screen play by Zachary Gold and James R. Webb. The cast includes Alan Hale and others.

Unobjectionable morally.

INGRATITUDE

In a recent Associated Press dispatch from Boston, Paul Muni, the well known stage and screen star, was quoted as having said that he will never go back to motion pictures because "what they are making out in Hollywood now is just plain nonsense."

"People tell me," he said, "that some pictures are being made. When I ask how many fine pictures are being made, they say five or six a year."

"Five or six pictures a year," he laughed, "out of three hundred. Listen, if a man set out deliberately to make poor pictures to have something bad in every one—even with such a plan he couldn't help making five or six good ones out of three hundred by mistake."

"I have always liked the theatre," he said, "but I have never liked acting. And I never got any fun out of the excitement of Hollywood, little children bringing me pieces of paper and asking me to sign my name—that doesn't impress me."

The motion picture industry has been good to Mr. Muni, and his taking a "crack" at the industry cannot help being interpreted as an indication of either ingratitude or frustration. The fact that he does not find any pleasure in making little children happy, even if it costs him no more than signing his name to a little piece of paper, reveals Paul Muni for what he is. Just imagine Mr. Muni's reaction if he had been required to treat a child to an ice cream cone with each autograph.

The motion picture industry should have little "oscars" with which to reward those who have shown the greatest degree of ingratitude towards it. If such awards should be handed out, HARRISON'S REPORTS nominates Mr. Muni as the first person entitled to receive one.

*See October 10, 1959.

"My Brother's Keeper" with all-British cast

(Eagle-Lion, no release date set; time, 86 min.)

A fairly exciting British-made crime melodrama, revolving around a relentless police hunt for two escaped prisoners, one a frightened youth awaiting trial for his first offense, and the other a hardened but clever criminal. Although the picture offers nothing unusual, it has a number of thrilling situations and is sparked by good direction and performances, holding one's interest fairly well all the way through. It is, however, overlong, and on occasion the dialogue is hard to understand because of the thick British accents. Moreover, it presents a selling problem because of the fact that the players are unknown to American audiences:—

Handcuffed to Jack Warner, a hardened criminal, George Cole, a simple-minded youth, becomes his unwilling partner in a successful escape while both are being transported to prison. Stealing a corporal's uniform from an army camp, Warner manages to board an Oxford bound train by passing Cole off as a deserter in his charge. The two barely escape detection by the police and make their way to a garage owned by Jane Hylton, an ex-girl friend of Warner's, who gives them food and shelter for the night. On the following morning, she helps them to hide in an abandoned cottage in the woods, and gives them a hack saw to cut their handcuffs apart. A curious hunter, entering the cottage, is murdered by Warner who, after freeing himself from the handcuffs, parts from Cole and leaves him stranded. Meanwhile national interest centers on the manhunt, with every road

guarded by the police. Warner cleverly eludes detection and manages to telephone his long-suffering but faithful wife, ordering her to meet him with clothes and money. But before she can reach Warner he is recognized by the wife of a police sergeant. She sets a trap for him, but he escapes capture and flees into the woods. The police, hot on his trail, intensify their efforts and catch up with him on the edge of a mine field. Despite their warning, Warner attempts to cross the mine field and is blown to bits. The frightened Cole, who had surrendered to the police and had been charged with the murder of the hunter, finds a friend in Warner's former sweetheart, who confesses to the police that she had harbored the criminals and reveals that Warner had committed the killing.

It is a J. Arthur Rank presentation, produced by Anthony Dartborough and directed by Alfred Roome, from a screen play by Frank Harvey, Jr.

Adult fare.

"Easy Money" with an all-British cast

(Eagle-Lion, no release date set; time, 93 min.)

The "If I Had a Million" formula has been employed with satisfying results in this highly entertaining British-made comedy-drama, which consists of four episodes, each with a self-contained plot, and which revolves around the reactions of four different sets of characters who suddenly come into a huge fortune as holders of winning coupons in a national football pool. There is much that is amusing and exciting in all the episodes.

The first episode is a humorous yet human tale revolving around a happy suburban family, presided over by Jack Warner, who is barely able to make both ends meet. The prospective fortune turns the family to considerable bickering among themselves as they decide how to spend the money, until all are plunged into deep despondency when it is discovered that one of them failed to mail the winning coupon. Many complications arise, but in the end the difficulties are smoothed out and harmony restored when they learn that a losing coupon had not been mailed and that they had won the money after all.

The second episode, though comical, has a tragic finish in that it revolves around a meek clerk who, henpecked by his ambitious wife, suffers a heart attack and dies when she compels him to pluck up enough courage to denounce his employer and resign from his job after winning a fortune.

The third episode deals with the unsuccessful efforts of a night-club singer and her slick boy-friend (Dennis Price) to defraud the pool with a fake winning coupon. Greta Gynt, as the singer, lends considerable glamour and sex to the role, but the episode as a whole, though fairly interesting, is the weakest of the lot.

The funniest and most entertaining episode is the fourth one, which features Edward Rigby as a dispirited bass fiddle player in a large symphony orchestra who, after winning a fortune and living high, returns to the orchestra and saves it from financial ruin under an arrangement by which all the bass fiddlers are moved up from the back to the front row, much to the chagrin of the distressed but helpless conductor.

It is a J. Arthur Rank presentation, produced by A. Frank Bundy and directed by Bernard Knowles, from a screen play by Muriel and Sydney Box.

Unobjectionable morally.

HARRISON'S REPORTS

Vol. XXXI

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Wake of the Red Witch—Republic (106 min.)	7
Waterloo Road—Eagle-Lion (77 min.)	18
Woman in the Hall, The—Eagle-Lion (93 min.)	23
Woman's Secret, A—RKO (85 min.)	27

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

10 The Babe Ruth Story—Bendix-Trevor Sept. 6
12 Strike It Rich—Cameron-Granville Jan. 1

11 Bad Men of Tombstone—Sullivan-Reynolds	Jan. 22
Bad Boy—Murphy-Nolan-Wyatt	Feb. 22
Massacre River—Madison-Calhoun	Apr. 1
Fighting Mike McCall—Cameron-Storm	May 1

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

118 Racing Luck—Henry-Clements	Nov. 18
133 The Man from Colorado—Ford-Holden	Dec.
134 Jungle Jim—Weissmuller-Grey	Dec.
167 Quick on the Trigger—Starrett (54 m.)	Dec. 2
151 Smokey Mountain Melody— Roy Acuff (61 m.)	Dec. 16
107 Blondie's Secret—Lake-Singleton	Dec. 23
135 Shockproof—Wilde-Knight	Jan.
136 The Dark Past—Holden-Cobb-Foch	Jan.
181 Loaded Pistols—Gene Autry (79 m.)	Jan.
138 Song of India—Russell-Bey-Sabu	Feb.
137 Slightly French—Lamour-Ameche	Feb.
139 The Affairs of a Rogue—Aumont	Feb.
Challenge of the Range—Starrett (56 m.)	Feb. 3
114 Ladies of the Chorus—Jergens-Brooks	Feb. 10
The Walking Hills—Scott-Raines-Bishop	Mar.
The Big Sombrero—Gene Autry (78 m.)	Mar.
Boston Blackie's Chinese Venture—Morris	Mar. 3
Blondie's Big Deal—Singleton-Lake	Mar. 10
Manhattan Angel—Jean-Ford	Mar. 17

Eagle-Lion Features

(165 West 46th St., New York 19, N. Y.)

907 Let's Live a Little—Lamar-Cummings	Nov.
908 Million Dollar Weekend—Raymond-Paull	Nov.
910 He Walked by Night—Brady-Basehart	Dec.
911 Parole, Inc.—O'Shea-Bey-Ankers	Dec.
909 The Strange Mrs. Crane—Lord-Shayne	Dec.
912 An Old-Fashioned Girl—Jean-Lydon	Jan.
Blanche Fury—British cast	Feb. 16
Ride, Ryder, Ride—Jim Bannon	Feb. 23
Red Stallion in the Rockies—Franz-Heather	Mar. 2
It Always Rains on Sunday—British cast	Mar. 2
Since You Went Away—Reissue	Mar. 9
923 Miranda—all-British cast	Mar. 16
Broken Journey—British cast	Apr. 6
Tulsa—Hayward-Preston-Armedariz	Apr. 13
Scott of the Antarctic—all-British cast	Apr. 20
Roll, Thunder, Roll—Jim Bannon	Apr. 27
Alice in Wonderland—Live-action puppets	not set
Reign of Terror—Cummings-Dahl-Basehart	not set
Shamrock Hill—Ryan-MacDonald	not set
The Big Cat—McCallister-Garner-Foster	not set
The Red Shoes—British-made	not set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

904 No Minor Vices—Andrews-Palmer	Nov.
906 The Three Musketeers—Kelly-Turner	Nov.
909 Hills of Home—Gwenn-Leigh	Dec.
910 Words and Music—Garland-Rooney	Dec.
908 A Night at the Opera—reissue	Dec.
907 San Francisco—reissue	Dec.
913 The Kissing Bandit—Sinatra-Grayson	Jan.
911 Three Godfathers—Wayne-Armendariz	Jan.
912 Picadilly Incident—British-made	Jan.
915 Command Decision—all-star cast	Feb.
914 Act of Violence—Van Heflin-Ryan	Feb.
916 The Sun Comes Up—Jarman-MacDonald	Feb.
The Bribe—Taylor-Gardner-Laughton	Mar.
Force of Evil—Garfield-Pearson-Gomez	Mar.
Caught—Mason-Ryan-Bel Geddes	Mar.
Little Women—Allyson-Lawford-O'Brien	Apr.
The Great Sinner—Peck-Gardner-Huston	Apr.
Tale of the Navajos—Native cast	Apr.
The Stratton Story—Stewart-Allyson	Apr.
The Barkleys of Broadway—Astaire-Rogers	May
The Secret Garden—O'Brien-Stockwell	May
Take Me Out to the Ball Game— Sinatra-Williams-Kelly	May



Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1947-484727 **Trouble Makers**—Bowery Boys Jan. 2
(End of Season)**Beginning of 1948-49 Season**

4801 Sixteen Fathoms Deep—Lake-Bridges July 25
 4802 Winner Take All—Kirkwood-Knox Sept. 19
 4851 Hidden Danger—J. M. Brown (55 m.) Dec. 5
 4805 Jiggs & Maggie in Court—Yule-Riano Dec. 12
 4806 The Feathered Serpent—Roland Winters Dec. 19
 4829 Incident—Douglas-Frazee Jan. 23
 4841 Crashin' Through—Whip Wilson (58 m.) Jan. 29
 4861 Gun Runner—Jimmy Wakely Jan. 30
 4830 Henry, the Rainmaker—Walburn-Catlett Feb. 13
 4852 Law of the West—J. M. Brown (54 m.) Feb. 20
 4826 Temptation Harbor—British-made Feb. 27
 4803 The Big Fight—Joe Kirkwood Mar. 6
 4862 Gun Law Justice—Jimmy Wakely (54 m.) Mar. 13
 4806 Bomba—The Jungle Boy—Sheffield-Garner Mar. 20
 4853 Trail's End—J. M. Brown Apr. 3
 4804 Tuna Clipper—McDowall-Verdugo Apr. 10
 4816 Fighting Fools—Bowery Boys Apr. 17
 4824 Sky Dragon—Roland Winters May 1
 4810 Melody Roundup—Jimmy Davis May 29

Paramount Features

(1501 Broadway, New York 18, N. Y.)

4806 Disaster—Denning-Marshall Dec. 3
 4807 The Paleface—Hope-Russell Dec. 24
 4808 The Accused—Young-Cummings Jan. 14
 4809 Dynamite—Welles-Gargan Jan. 28
 4810 My Own True Love—Calvert-Douglas Feb. 4
 4811 Whispering Smith—Ladd-Marshall Feb. 18
 4812 Alias Nick Beal—Milland-Totter Mar. 4
 4815 El Paso—Payne-Russell Apr. 1
 4814 A Connecticut Yankee—Bing Crosby Apr. 22
 4816 Bride of Vengeance—Goddard-Lund May 6
 4813 Streets of Laredo—Holden-Carey May 27
 4817 Manhandled—Duryea-Lamour June 10
 4818 Sorrowful Jones—Hope-Ball July 4

Prestige Pictures Features

(1250 Sixth Ave., New York 20, N. Y.)

(Distribution through Universal-International)
(No national release dates)The End of the River—Sabu
Dulcimer Street—British cast**RKO Features**(1250 Sixth Ave., New York 20, N. Y.)
(No national release dates)

Group 2

905 Bodyguard—Tierney-Lane
 906 Station West—Powell-Greer
 907 Design for Death—Documentary
Group 3
 908 Every Girl Should Be Married—Grant-Drake
 909 Blood on the Moon—Mitchum-Bel Geddes
 910 Indian Agent—Tim Holt (65 m.)
Group 4
 911 The Boy with Green Hair—Stockwell-O'Brien
 912 The Last Days of Pompeii—reissue
 913 She—reissue
 914 Tarzan's Magic Fountain—Barker-Joyce
 915 Gun Smugglers—Tim Holt (60 m.)
Group 5
 916 A Woman's Secret—O'Hara-Douglas
 917 Mourning Becomes Electra—Russell-Massey
 918 The Clay Pigeon—Williams-Hale
 919 Brothers in the Saddle—Tim Holt
Specials
 952 A Song is Born—Kaye-Mayo-Cochran
 962 Good Sam—Conner-Sheridan
 992 So Dear to My Heart—Disney
 963 Joan of Arc—Ingrid Bergman
 953 Enchantment—Wright-Niven
 954 Pride of the Yankees—Reissue

Republic Features

(1790 Broadway, New York 19, N. Y.)

721 The Plunderers—Cameron-Massey Dec. 1
(End of Season)**Beginning of 1948-49 Season**888 Macbeth—Orson Welles (special) Oct. 1
 871 Shine on Harvest Moon—Rogers (reissue) Oct. 31

861 Sundown in Santa Fe—Allan Lane (60 m.) Nov. 5
 862 Renegades of Sonora—Allan Lane (60 m.) Nov. 24
 8601 Scatterbrain—Judy Canova (reissue) Nov. 31
 8602 Yokel Boy—Joan Davis (reissue) Nov. 31
 801 Homicide for Three—Long Douglas Dec. 8
 872 In Old Caliente—Rogers (reissue) Dec. 15
 841 The Far Frontier—Roy Rogers (67 m.) Dec. 29
 802 Rose of the Yukon—Brody-Dell Jan. 5
 863 Sheriff of Wichita—Allan Lane (60 m.) Jan. 22
 873 Frontier Pony Express—
Roy Rogers (reissue) Jan. 29
 Daughter of the Jungle—Hall Cardwell Feb. 8
 874 Saga of Death Valley—Roy Rogers (reissue) Feb. 22
 803 Wake of the Red Witch—John Wayne Mar. 1
 Hideout—Booth-Bridges Mar. 8
 Duke of Chicago—Brown-Long Mar. 15
 The Last Bandit—Elliott-Booth Mar. 28
 805 The Red Pony—Mitchum-Loy-Miles Mar. 28
 Prince of the Plains—Monty Hale Apr. 8
 Death Valley Gunfighter—Allan Lane Apr. 19
 The Last Bandit—Elliott-Booth Apr. 25
 Susana Pass—Roy Rogers Apr. 29

Selznick Rel. Org. Features

(400 Madison Ave., New York 17, N. Y.)

105 Portrait of Jennie—Jones-Cotten Jan.

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1948

849 Yellow Sky—Peck-Baxter-Widmark Dec.
 850 Unfaithfully Yours—Harrison-Darnell Dec.
 851 Trouble Preferred—Knudson-Russell Dec.

1949

901 The Snake Pit—De Havilland-Stevens-Genn Jan.
 902 That Wonderful Urge—Tierney-Power Jan.
 903 This Was a Woman—British-made Jan.
 949 Johnny Apollo—Reissue Jan.
 950 Show Them No Mercy—Reissue Jan.
 906 A Letter to Three Wives—Darnell-Sothorn-Crain Feb.
 907 Chicken Every Sunday—Daily-Holm Feb.
 909 Man About the House—British-made Feb.
 948 This is My Affair—Reissue Feb.
 910 Down to the Sea in Ships—Widmark-Kellaway Mar.
 911 Mother is a Freshman—Young-Johnson Mar.
 912 Miss Mink of 1949—Lydon-Collier Mar.
 908 Canadian Pacific—Scott-Wyatt Apr.
 904 Impulse—Andrews-O'Hara Apr.
 905 I Cheated the Law—Tom Conway Apr.
 913 Mr. Belvedere Goes to College—Webb-Temple May
 914 The Fan—Crain-Carroll-Sanders May
 915 Tucson—Lydon-Edwards May
 916 The Beautiful Blonde from Bashful Bend—
Gable-Romero-Vallee June
 917 It Happens Every Spring—Milland-Douglas June
 918 Will James' Sand—Stevens-Gray July
 919 East Side Story—Conte-Robinson-Hayward July

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

High Fury—Carroll-Hunter Nov. 19
 Just William's Luck—Bradley-Marsh Dec. 10
 Siren of Atlantis—Montez-Aumont Dec. 17
 Lady of Burlesque—reissue Jan.
 Guest in the House—reissue Jan.
 Cover Up—Bendix-O'Keefe-Britton Jan.
 Lucky Stiff—Donlevy-Trevor-Lamour Jan.
 Valiana Hombre—Renaldo-Carrillo (60 m.) Jan.
 The Lucky Stiff—Lamour-Donlevy Feb.
 Cover Up—Bendix-O'Keefe-Britton Feb.
 Jigsaw—Tone-Wallace Mar.
 Outpost in Morocco—George Raft Mar.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

683 Countess of Monte Cristo—Sonja Henie Dec.
 684 Mexican Hayride—Abbott & Costello Dec.
 685 You Gotta Stay Happy—Fontaine-Stewart Jan.
 686 Live Today for Tomorrow—March-O'Brien
(formerly "an Act of Murder") Jan.
 687 The Fighting O'Flynn—Fairbanks, Jr.-Green Feb.
 688 Criss Cross—Lancaster-DeCarlo-Duryea Feb.
 689 Family Honeymoon—Colbert-MacMurray Mar.
 690 The Life of Riley—Bendix-Gleason Mar.
 691 Red Canyon—Blyth-Duff Apr.
 692 Ma and Pa Kettle—Main-Kilbride Apr.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

808 Angels with Dirty Faces—reissue.....Dec. 11
 807 They Drive By Night—reissue.....Dec. 11
 809 The Decision of Christopher Blake—
 Smith-DouglasDec. 23
 810 One Sunday Afternoon—Morgan-MaloneJan. 1
 811 Whiplash—Clark-Smith-ScottJan. 15
 812 Adventures of Don Juan—Flynn-LindstromJan. 29
 813 Flaxy Martin—Scott-Mayo-MaloneFeb. 12
 814 John Loves Mary—Reagan-Carson-NealFeb. 19
 815 South of St. Louis—McCrea-Scott-SmithMar. 12
 816 A Kiss in the Dark—Wyman-NivenMar. 26
 Homicide—Douglas-Westcott-AldaApr. 2
 My Dream is Yours—Carson-DayApr. 16
 Flamingo Road—Crawford-Scott-GreenstreetApr. 30

SHORT SUBJECT RELEASE SCHEDULE
Columbia—One Reel

1803 Babe Didrikson—Sports (10 m.)Nov. 25
 Community Sings (10½ m.)Dec. 9
 1604 Glee Worms—Favorite (reissue) (7½ m.) ..Dec. 16
 1953 Louis Prima & Orch.—
 Thrills of Music (10 m.)Dec. 16
 1854 Hollywood Santa Clause Lane—
 Screen Snapshots (10 m.)Dec. 23
 1653 Community Sings No. 3 (9½ m.)Dec. 23
 5657 Christmas Carols—
 1901 Rhapsody on Ice—Novelty (9 m.)Dec. 23
 1804 Flashing Fins—Sports (9½ m.)Dec. 23
 1701 Robin Hoodlum—Fox & Crow (7 m.)Dec. 23
 1605 A Boy and His Dog—
 Favorite (reissue) (7 m.)Jan. 6
 1752 Sitka Sue—Vera Vague (10½ m.)Jan. 20
 1954 Buddy Rich & Orch.—
 Thrills of Music (10 m.)Jan. 20
 1805 Mrs. Golf—SportsJan. 27
 1855 A Rainy Day in Hollywood—
 Screen SnapshotsJan. 27
 1503 Coo-Coo Bird Dog—Rhapsody (6 m.)Feb. 3
 1654 Community Sings No. 4Feb. 17
 1806 Trigger Magic—SportsFeb. 24

Columbia—Two Reels

1404 Crime on Their Hands—Stooges (17½ m.) .Dec. 9
 1423 Parlor, Bedroom and Wrath—
 Vernon-Quillan (16 m.)Dec. 16
 1443 Static in the Attic—Walter Catlett
 (reissue) (19 m.)Dec. 23
 1433 Miss in a Mess—Vera Vague (15½ m.) ..Jan. 13
 1432 He's in Again—Schilling-Lane (16½ m.) ..Jan. 20
 1405 The Ghost Talks—Stooges (16 m.)Feb. 3
 1424 Radio Riot—Harry Von ZellFeb. 10
 1140 Daredevil of the Skies—Serial (15 ep.)Feb. 10
 1444 Nothing But Pleasure—Buster KeatonFeb. 17

Metro-Goldwyn-Mayer—One Reel

K-71 The City of Little Men—
 Passing Parade (10 m.)Nov. 20
 T-12 Night Life in Chicago—Traveltalk (9 m.) ..Nov. 27
 W-35 Mouse Cleaning—Cartoon (7 m.)Dec. 11
 T-13 Scholastic England—Traveltalk (8 m.)Dec. 18
 S-54 Let's Cogitate—Pete Smith (8 m.)Dec. 25
 W-22 Fine Feathered Friend—
 Gold Medal (reissue) (8 m.)Jan. 1
 W-36 Goggle Fishing Bear—Cartoon (7 m.)Jan. 15
 W-37 Bad Luck Blackie—CartoonJan. 22
 S-55 Super Cue Men—Pete Smith (9 m.)Jan. 29
 K-72 Annie Was a Wonder—
 Passing Parade (11 m.)Jan. 29
 S-56 What I Want Next—Pete Smith (8 m.)Feb. 12
 T-14 Ontario, Land of Lakes—
 Traveltalk (10 m.)Feb. 12

Paramount—One Reel

K8-2 Mr. Groundling Takes the Air—
 Pacemaker (11 m.)Dec. 3
 R8-2 Acrobatic Illini—Sportlight (10 m.)Dec. 10
 P8-3 Old Shell Game—Noveltoon (7 m.)Dec. 17
 J8-1 Solar Secrets—Popular Science (10 m.)Dec. 24
 E8-2 Symphony in Spinach—PopeyeDec. 31
 Y8-2 Calling All Animals—
 Speak. of Animals (10 m.)Jan. 7
 X8-2 The Sunshine State—Screen Song (7 m.) ..Jan. 7
 K8-3 Make Mine Monica—Pacemaker (11 m.) ..Jan. 14
 P8-4 The Little Cut-Up—Noveltoon (7 m.)Jan. 21
 R8-3 Sno' Time for Learning—Sportlight (10 m.) ..Jan. 21

L8-2 The Early Bird—Unusual Occup. (10 m.)Jan. 28
 P8-5 Hep Cat Symphony—Noveltoon (7 m.)Feb. 4
 J8-2 The Stocking Yarn—Popular Science (10 m.) .Feb. 4
 Y8-3 Meet the Champ—Speak. of Animals (9 m.) ..Feb. 11
 K8-4 The Macademy Awards—PacemakerFeb. 18
 X8-3 The Emerald Isle—Screen Song (7 m.)Feb. 25
 R8-4 In the Driver's Seat—Sportlight (10 m.) ..Mar. 4
 X8-4 Comin' Round the Mountain—Screen Song ..Mar. 11
 L8-3 The Flying Dancers—
 Unusual Occupations (10 m.)Mar. 11
 P8-6 Lost Dream—Noveltoon (8 m.)Mar. 18
 K8-5 I Remember You—PacemakerMar. 18
 E8-3 Popeye's Premiere—PopeyeMar. 25
 J8-3 White Magic—Popular ScienceApr. 1

Paramount—Two Reels

FF7-6 Catalina Interlude—Musical ParadeNov. 19
 (End of 1947-48 Season)

RKO—One Reel

94106 Soup's On—Disney (8 m.)Oct. 15
 94302 Frozen Fun—Sportscope (8 m.)Oct. 22
 94201 Jan August & His Piano—
 Screenliner (8 m.)Oct. 29
 94702 Winkin', Blinkin' and Nod—
 94107 Three for Breakfast—Disney (7 m.)Nov. 3
 Disney (reissue) (8 m.)Nov. 19
 94303 Athletic Stars—Sportscope (8 m.)Nov. 19
 94202 Block Party—Screenliner (8 m.)Nov. 26
 94108 Mickey & the Seal—Disney (7 m.)Dec. 3
 94304 Fighting Tarpon—Sportscope (8 m.)Dec. 17
 94203 It Pays to Be Ignorant—Screenliner (8 m.) .Dec. 24
 94109 Tea for 200—Disney (7 m.)Dec. 24
 94703 Pluto's Judgment Day—
 94110 Pueblo Pluto—Disney (7 m.)Jan. 14
 94305 Game Birds—Sportscope (8 m.)Jan. 14
 Screenliner (9 m.)Jan. 21
 Disney (reissue) (7 m.)Jan. 28
 94111 Donald's Happy Birthday—DisneyFeb. 11
 94204 Man of the Shooting Stars—
 94704 Ugly Duckling—Disney (reissue) (7 m.) ..Mar. 18

RKO—Two Reels

93701 Uninvited Blonde—Errol (18 m.)Nov. 12
 93503 Cactus Capers—
 Ray Whitley (reissue) (15 m.)Nov. 19
 93201 Pal's Return—My Pal (18 m.)Nov. 26
 93501 Keep Shooting—Ray Whitley (reissue) ..Nov. 26
 93901 Football Headliners of 1948—SpecialDec. 10
 93102 Girls in White—This is America (17 m.) ..Dec. 10
 93702 Backstage Follies—Errol (17 m.)Dec. 24
 93504 California or Bust—
 Ray Whitley (reissue) (18 m.)Dec. 24
 93103 Berlin Powder Keg—This Is Amer. (17 m.) ..Jan. 7
 93104 Our Daily Bread—This Is Amer. (16 m.) ..Feb. 4
 93703 Dad Always Pays—Errol (18 m.)Feb. 18

Republic—Two Reels

794 Adventures of Frank & Jesse James—
 Serial (13 ep.)Oct. 30
 (End of 1947-48 Season)

Beginning of 1948-49 Season

891 Federal Agents vs Underworld, Inc. (12 ep.) ..Jan. 29
 King of Jungle Land—
 Serial (15 ep.) (reissue)Apr. 23

Twentieth Century-Fox—One Reel

1948
 8529 The Magic Slipper (Mighty Mouse)—
 Terrytoon (7 m.)Dec.
 8306 Yankee Ski-Doodle—Sports (9 m.)Dec.
 8530 Gooney Golfers (Talking Magpies)—
 Terrytoon (7 m.)Dec.
 8260 Way of the Padres—Adventure (8 m.)Dec.

1949
 9501 The Wooden Indian—Terrytoon (7 m.)Jan.
 9251 Landscape of the Norse—AdventureJan.
 9502 The Power of Thought (Talk. Magpies)—
 Terrytoon (7 m.)Jan.
 9801 Struggle for Survival—Specialty (9 m.) ..Feb.
 9503 The Racket Buster (Mighty Mouse)—
 Terrytoon (7 m.)Feb.
 9301 Poaled for Fame—SportsFeb.
 9504 Sourpuss in Dinbat Land—Terrytoon (7 m.) ..Mar.
 9901 Satisfied Saurians—Dribble Puss ParadeMar.
 9905 The Lion Hunt (Talk. Magpies)—
 Terrytoon (7 m.)Mar.



9302 Neptune's Playground—Sports Apr.
 9506 The Stowaways (Talk. Magpies)—
 Terratoon (7 m.) Apr.
 9252 Quaint Quebec—Adventure Apr.
 9507 A Cold Romance (Mighty Mouse)—Terratoon. Apr.

Twentieth Century-Fox—Two Reels
1948

Vol. 14 No. 15—Battle for Germany—
 March of Time (18½ m.) Oct.
 Vol. 14 No. 16—America's New Air Power—
 March of Time (17 m.) Oct.
 Vol. 14 No. 17—Answer to Stalin—
 March of Time Nov.
 Vol. 14 No. 18—Watchdogs of the Mail—
 March of Time (18 m.) Dec.

1949

Vol. 15 No. 1—On Stage—
 March of Time (18 m.) Jan.

United Artists—One Reel

1948-49

Wild and Woody—Cartune (6 m.) Dec. 31
 Scrappy Birthday—Cartune (7 m.) Feb. 11
 Drooler's Delight—Cartune (7 m.) Mar. 25

Universal—One Reel

4381 Choo Choo Swing—
 Sing & Be Happy (10 m.) Nov. 1
 4341 Canada Calle—Variety Views (9 m.) Nov. 8
 4203 Christmas Dream—Special (11 m.) Nov. 22
 4321 Pantry Panic—Cartune (reissue) (7 m.) Nov. 22
 4382 The Year Around—
 Sing & Be Happy (10 m.) Dec. 6
 4322 Hollywood Matador—Cartune
 (reissue) (7 m.) Dec. 13
 4342 They Went That-a-way—
 Variety Views (9 m.) Jan. 10
 4323 Mouse Trappers—Cartune (reissue) (7 m.) Jan. 24
 4383 Songs of Romance—
 Sing & Be Happy (10 m.) Jan. 24
 4324 Hams That Couldn't Be Cured—
 Cartune (reissue) (7 m.) Feb. 21
 4384 Clap Your Hands—
 Sing & Be Happy (10 m.) Mar. 7
 4325 The Screw Driver—
 Cartune (reissue) (7 m.) Mar. 14
 4326 Ace in the Hole—Cartune (reissue) (7 m.) Apr. 4
 4327 Goodbye Mr. Moth—
 Cartune (reissue) (7 m.) May 2

Universal—Two Reels

4301 Rhythm Masters—Musical (15 m.) Dec. 8
 4302 Lawrence Welk & Orch.—Musical (15 m.) Jan. 5
 4351 Six Gun Music—Musical Western (25 m.) Jan. 6
 4201 Cheating in Gambling—Special (18 m.) Feb. 2
 4303 Ted Weems & Orch.—Musical (15 m.) Feb. 2
 4352 Cheyenne Cowboy—
 Musical Western (23 m.) Feb. 10
 4304 Les Brown & Orch.—Musical (15 m.) Mar. 2

Vitaphone—One Reel

1947-48

4721 My Bunny Lies Over the Sea—
 Bugs Bunny (7 m.) Dec. 4
 4716 Scaredy Cat—Cartoon (7 m.) Dec. 18
 4717 Wise Quackers—Cartoon (7 m.) Jan. 1
 4722 Hare-do—Bugs Bunny (7 m.) Jan. 15
 4718 Holiday for Drumsticks—Cartoon (7 m.) Jan. 22
 4723 Mississippi Hare—Bugs Bunny (7 m.) Feb. 26
 (More to Come)

Beginning of 1948-49 Season

5801 Mysterious Ceylon—Adventure (10 m.) Sept. 25
 5601 Roaring Wheels—Sports Reviews (10 m.) Oct. 2
 5401 So You Want To Be in Politics—
 Joe McDoakes (10 m.) Oct. 23
 5301 An Itch in Time—B. R. Cartoon (7 m.) Oct. 30
 5501 Jungle Man Killers—Sports Parade (10 m.) Nov. 6
 5402 So You Want To Be on the Radio—
 Joe McDoakes (10 m.) Nov. 6
 5602 Ski Devils—Sports Review (10 m.) Dec. 4
 5302 Fin and Caddie—B. R. Cartoon (7 min.) Dec. 11
 5802 Bannister's Bantering Babies—
 Adventure (10 m.) Dec. 11

5502 Sportsmen of the Far East—
 Sports Parade (10 m.) Dec. 18
 5303 Bedtime for Sniffles—B. R. Cartoon (7 m.) Jan. 1
 5403 So You Want to be a Baby Sister—
 Joe McDoakes (10 m.) Jan. 8
 5803 Circus Town—Adventure (10 m.) Jan. 15
 5603 Swings & Serves—Sports Review (10 m.) Jan. 22
 5503 Royal Duck Shoot—Sports Parade (10 m.) Jan. 22
 5701 Awful Orphan—Merrie Melody (7 m.) Jan. 29
 5304 Presto Changeo—B. R. Cartoon (7 m.) Feb. 5
 5603 The Swim Parade—Sports Review (10 m.) Feb. 5
 5702 Porky Chops—Merrie Melody (7 m.) Feb. 12
 5305 Swooner Crooner—B. R. Cartoon (7 m.) Feb. 19
 5804 Camera Angles—Adventure (10 m.) Feb. 26
 5504 Water Wonderland—Sports Parade (10 m.) Mar. 5
 5306 Hop, Skip & Chump—B. R. Cartoon (7 m.) Mar. 5
 5404 So You Want to be Popular—
 5703 Paying the Piper—Merrie Melody (7 m.) Mar. 12
 Joe McDoakes (10 m.) Mar. 19
 5604 Batter Up—Sports Review (10 m.) Mar. 19
 5505 Sport of Millions—
 Sports Parade (10 m.) Mar. 26
 5704 Daffy Duck Hunt—Merrie Melody (7 m.) Mar. 26

Vitaphone—Two Reels

5003 Princely India—Special (20 m.) Dec. 25
 5103 Pie in the Eye—Featurette (20 m.) Jan. 8
 5005 Sunday Roundup—Special (20 m.) Jan. 29
 5004 Heart of Paris—Special (20 m.) Mar. 19
 5104 At the Stroke of Twelve—
 Featurette (20 m.) Feb. 19

NEWSWEEKLY NEW YORK
RELEASE DATES

Paramount News

50 Thurs. (E) ... Feb. 17
 51 Sunday (O) ... Feb. 20
 52 Thurs. (E) ... Feb. 24
 53 Sunday (O) ... Feb. 27
 54 Thurs. (E) ... Mar. 3
 55 Sunday (O) ... Mar. 6
 56 Thurs. (E) ... Mar. 10
 57 Sunday (O) ... Mar. 13
 58 Thurs. (E) ... Mar. 17
 59 Sunday (O) ... Mar. 20
 60 Thurs. (E) ... Mar. 24
 61 Sunday (O) ... Mar. 27
 62 Thurs. (E) ... Mar. 31
 63 Sunday (O) ... Apr. 3

Warner Pathe News

53 Wed. (O) ... Feb. 16
 54 Mon. (E) ... Feb. 21
 55 Wed. (O) ... Feb. 23
 56 Mon. (E) ... Feb. 28
 57 Wed. (O) ... Mar. 2
 58 Mon. (E) ... Mar. 7
 59 Wed. (O) ... Mar. 9
 60 Mon. (E) ... Mar. 14
 61 Wed. (O) ... Mar. 16
 62 Mon. (E) ... Mar. 21
 63 Wed. (O) ... Mar. 23
 64 Mon. (E) ... Mar. 28
 65 Wed. (O) ... Mar. 30
 66 Mon. (E) ... Apr. 4

Universal

222 Thurs. (E) ... Feb. 17
 223 Tues. (O) ... Feb. 22
 224 Thurs. (E) ... Feb. 24
 225 Tues. (O) ... Mar. 1
 226 Thurs. (E) ... Mar. 3
 227 Tues. (O) ... Mar. 8
 228 Thurs. (E) ... Mar. 10
 229 Tues. (O) ... Mar. 15
 230 Thurs. (E) ... Mar. 17
 231 Tues. (O) ... Mar. 22
 232 Thurs. (E) ... Mar. 24
 233 Tues. (O) ... Mar. 29
 234 Thurs. (E) ... Mar. 31
 235 Tues. (O) ... Apr. 5

Fox Movietone

(Ed. Note: The issue released on Dec. 31 and listed in the previous index as No. 105 should be No. 1. The following is the corrected listing:)

1 Friday (O) ... Dec. 31
 2 Tues. (E) ... Jan. 4
 3 Friday (O) ... Jan. 7
 4 Tues. (E) ... Jan. 11
 5 Friday (O) ... Jan. 14
 6 Tues. (E) ... Jan. 18
 7 Friday (O) ... Jan. 21
 8 Tues. (E) ... Jan. 25
 9 Friday (O) ... Jan. 28
 10 Tues. (E) ... Feb. 1
 11 Friday (O) ... Feb. 4
 12 Tues. (E) ... Feb. 8
 13 Friday (O) ... Feb. 11
 14 Tues. (E) ... Feb. 15
 15 Friday (O) ... Feb. 18
 16 Tues. (E) ... Feb. 22
 17 Friday (O) ... Feb. 25
 18 Tues. (E) ... Mar. 1
 19 Friday (O) ... Mar. 4
 20 Tues. (E) ... Mar. 8
 21 Friday (O) ... Mar. 11
 22 Tues. (E) ... Mar. 15
 23 Friday (O) ... Mar. 18
 24 Tues. (E) ... Mar. 22
 25 Friday (O) ... Mar. 25
 26 Tues. (E) ... Mar. 29
 27 Friday (O) ... Apr. 1

News of the Day

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 249 Mon. (O) ... Feb. 21
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 252 Wed. (E) ... Mar. 2
 253 Mon. (O) ... Mar. 7
 254 Wed. (E) ... Mar. 9
 255 Mon. (O) ... Mar. 14
 256 Wed. (E) ... Mar. 16
 257 Mon. (O) ... Mar. 21
 258 Wed. (E) ... Mar. 23
 259 Mon. (O) ... Mar. 28
 260 Wed. (E) ... Mar. 30
 261 Mon. (O) ... Apr. 4

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A WAY TO COMBAT HARMFUL PUBLICITY ABOUT FABULOUS INDUSTRY SALARIES

In his annual report to National Allied's Board of Directors at the Mid-Winter meeting held in Washington two weeks ago, Mr. Abram F. Myers, Allied's Chairman and General Counsel, had this to say, in part, relative to the industry's public relations:

"Mark Twain's crack that 'everybody talks about the weather but nobody does anything about it' applies with special force to the industry's sagging public relations. The reason for the low state of the industry's good will is not that it has not publicly patted itself on the back and sought to deflect or smother criticism. The trouble is that it has not subjected itself to a searching self-examination to detect the causes of public dissatisfaction and to remove them. Moreover, there is no official spokesman in such matters and there is no organized responsibility....

Allied long has been acutely aware of the need for sound public relations. It is only natural that the independent exhibitors should be more sensitive to the need for public good will than the New York and Hollywood executives. They not only must please their patrons with whom they are in daily contact, but being subject to many forms of taxation and regulation, they must also be on friendly terms with their legislators and city officials. Hardly a day passes that National Headquarters does not hear of some small triumph by independent exhibitors in the public relations field. One of the biggest obstacles they have to contend with is the never-ending publicity about the fabulous salaries and bonuses paid the big company executives and the Hollywood stars. Recently a paper with a national circulation carried an article urging higher salaries for public officials. It was only natural that it should contrast the \$750,000 salary of a certain studio executive with the \$100,000 paid the President of the United States. But that sort of publicity is murder for theatre men trying to protect the industry against unfair taxation. The publicity cannot be helped—the Treasury is required to release the figures—but there is nothing to prevent the producers from acquiring an improved sense of values and putting into effect needed reforms."

As Mr. Myers points out, the wide publicity given to the earnings of the most highly paid industry heads, stars and directors cannot be helped, for under the law the Treasury Department is required to make such information public. Unfortunately, however, this information gives many people the wrong impression; they think that every one in the industry is rolling in wealth and, subconsciously, resent it. Yet no one in the industry has undertaken to tell the public how little is left to the highly paid industryites after taxes are deducted.

What is needed is a defense committee, such as this paper advocated recently, to give the public the facts so that all may know that every one in the picture business bears his share of the nation's upkeep, just as does everybody else. As a matter of fact, a compilation of figures may very well show that those employed in the picture industry contribute

a greater share of taxes per capita than those employed in any other industry.

A step such as this will not only help the industry to gain good will and prevent adverse tax legislation, but it will also help to render ineffective the mouthings and writings of Communists who harp on the industry's high salaries for propaganda purposes without telling their hearers or readers that those who earn big money are taxed in direct proportion to their earnings.

When will the industry wake up and take steps that will protect it from ill-wishers?

THE TELEVISION PROBLEM

At its recent meeting in Washington, D. C., the board of directors of Theatre Owners of America recommended "such action as is legally permissible" in the event that the distributors released their films, made for theatres, to television stations.

This paper does not know on what grounds the TOA leaders will bring legal action against such distributors as make their films available to television stations. At present there is no clause in the exhibitor-distributor contracts prohibiting the distributors from so disposing of their films. Consequently, legal action is impossible until the exhibitors demand that a clause be inserted into the contracts forbidding the distributors from showing on television pictures licensed to the theatres until after a certain length of time has elapsed. It is hardly likely, of course, that the producer-distributors will consent to having their films barred from television forever.

Apropos of this discussion, let us say that there is no justification at the present time for the fear that has gripped many exhibitors as a result of the progress of television, and there is no justification for any one's arousing the motion picture industry to fight television. No one can stop progress; and since we cannot stop the progress of television, the industry should conceive ways and means by which television may be put to work for the benefit of the motion picture business. Contracting television time for the showing of trailers locally is one of these ways, but there will have to be many more television sets in the homes before the exhibitors may receive appreciable benefits from televised trailers.

The fear that television will keep people in their homes to the detriment of motion picture theatre attendance is, likewise, groundless. There is no question that the picture theatres will be hurt temporarily; but there will be a speedy readjustment, and conditions will again become normal. When a person works all day long and returns home, he wants diversion; and when the housewife stays home all day attending to her duties, she, too, wants diversion. Both want such diversion, not at home, but away from it, and the picture theatre is the most logical as well as most reasonably-priced place where such diversion may be sought. And even if attendance should drop on certain evenings because of unusually good programs on television, it will rise above normal on other evenings because of the public's desire to see a picture they have missed—provided, of course, that it is a good one.

(Continued on back page)

"Little Women" with June Allyson, Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Mary Astor and Janet Leigh
(MGM, April; time, 121 min.)

This Technicolor remake of Louisa May Alcott's classic novel has been given a lavish production, and on the basis of star value alone should do well at the box-office. Like the 1933 production made by RKO, this version is a wholesome entertainment, with great sentimental appeal as it tells about the joys and sorrows experienced by a happy family consisting of a father, mother, and their four daughters in the era during the Civil War. But beautiful as it is in its old-fashioned charm, human appeal, and comedy situations, its oozing sentiment, judged by present standards, seems out of tune. Consequently, it may not go over so well with sophisticated audiences in large cities, but it should prove suitable for small-town and neighborhood theatres that cater to the family trade. Primarily, however, it is a woman's picture; men may find its pace much too slow and unexciting. The performances are fine, and the color photography superb:—

The story deals with the close relationship of the four daughters in the family, June Allyson, Margaret O'Brien, Elizabeth Taylor, and Janet Leigh, who devote themselves to their mother, Mary Astor, while their father, Leon Ames, is away at war. Romance enters the girls' lives when June, a tomboyish sort, becomes friendly with Peter Lawford, grandson of Sir C. Aubrey Smith, a wealthy next-door neighbor, and when Janet falls in love with Richard Stapley, Lawford's tutor, and marries him. Disappointed over Janet's absence from the family circle, June declines Lawford's marriage proposal and wins permission from her mother to go to New York to further her career as a writer. She obtains employment at a boarding house, where she meets and becomes attracted to Rossano Brazzi, a professor, who takes a deep interest in her writings. June is heartbroken when she learns that Lucile Watson, her wealthy aunt, had decided to take Elizabeth to Europe, a trip her aunt had promised her. But she forgets the disappointment when word comes that little Margaret was deathly ill. Margaret dies shortly after June rushes home. Meanwhile Lawford had accompanied his grandfather on a trip to England. With the passing months, June learns that he had met Elizabeth in Europe and had fallen in love with her. Months later, Lawford and Elizabeth, now married, return home for a family reunion. Overjoyed to see them, June's happiness is even more complete when she is visited by the professor who, not only informs her that one of her books, biographical of Margaret, had been published, but also asks her to marry him.

Mervyn LeRoy produced and directed it from a screen play by Andrew Solt, Sarah Y. Mason, and Victor Heerman. The cast includes Elizabeth Patterson, Harry Davenport, Connie Gilchrist, Ellen Corby and others.

Excellent for the family.

"Cover Up" with Dennis O'Keefe, William Bendix and Barbara Britton

(United Artists, February; time, 82 min.)

Although it lacks a strong melodramatic punch, this is a well produced and directed murder mystery; it holds one's interest throughout. What makes it different from most pictures of its type is the fact that a charming romance takes place while the hero attempts to prove that the dead man had not committed suicide but had been murdered. The romance is so charming, in fact, that when the picture ends it leaves the spectator with a pleasant feeling. In the melodramatic scenes, one's interest is whetted by a desire to know how Dennis O'Keefe will prove his contention that the dead man had been murdered. There is considerable comedy throughout. O'Keefe is very good in the role of an insurance investigator, as is William Bendix, as the Sheriff. The photography is fine:—

En route to a midwest town to investigate the reported suicide of a man who had been heavily insured, O'Keefe meets on the train Barbara Britton who was headed for the same town to spend Christmas with her family. At the station, she introduces O'Keefe to her family, and her father, Art Baker, invites him to visit their home in his spare time. O'Keefe calls on Sheriff William Bendix for information about the dead man, but Bendix, though pleasant, is uncooperative. When others in the town show the same uncooperative spirit, O'Keefe becomes convinced that the dead man had been murdered and determines to remain in town to prove his theory. Meanwhile he establishes a close friendship with Barbara and her family. In the course of

events O'Keefe learns that the death bullet had been fired from a Luger, and that Barbara's father owned such a gun. But Baker informs him that he had given the gun to a doctor friend years previously. The doctor dies of a heart attack before O'Keefe can question him about the gun. In the meantime Barbara finds the gun in her home. Suspecting that her father is the murderer, and seeking to protect him, she manages to sneak the gun into the deceased doctor's home. O'Keefe finds the weapon, and in due course he comes across clues indicating Baker's guilt. To satisfy himself, he resorts to a trick to lure the murderer to the scene of the crime. Both Bendix and Baker show up at the scene, followed by Barbara, who chides her father for having been lured there. Bendix tells O'Keefe that he would serve no purpose to find the murderer, because the dead man was hated by the community. Nevertheless, O'Keefe accuses Baker of the crime, but when he reenacts the possible way by which Baker had killed the man, O'Keefe, to his great joy, discovers that he could not have done it. Bendix then reveals that the deceased doctor, respected by the community, had committed the crime to save the townspeople from the murdered man's oppression. All had kept the facts in the dark to protect his good name. He wanted to confess, but death had robbed him of the chance to do so.

It was produced by Ted Nasser and directed by Alfred E. Green from an original screen play by Jerome Odlum and Jonathan Rix. Suitable for the family.

"City Across the River" with Stephen McNally and Peter Fernandez

(Univ.-Int'l, April; time, 90 min.)

Based on Irving Shulman's novel, "The Amboy Dukes," this is a powerful dramatic study of the evil influence slum neighborhoods have on young boys. Given a superb semi-documentary treatment and set against an actual slum background in Brooklyn, with its squalor and filth, grim realism permeates the story, giving it considerable dramatic force. It is a sombre, tragic entertainment, for it deals with the seamy side of life and vividly depicts the vicious and reckless activities of a gang of tough slum-born youngsters from whose ranks public enemies are recruited. There are several tensely dramatic situations, and in a way the story conveys the futility that oppresses poverty-stricken parents who do not earn enough to move their underprivileged children to better neighborhoods. The action is kept moving at a fast pace and is exciting throughout. The juvenile players, led by Peter Fernandez, are new to the screen, but each gives a fine performance, as does every one else in the very capable cast:—

The story centers around a group of 'teen-aged hoodlums calling themselves the "Dukes," and focuses attention on Peter, whose hard-working parents (Thelma Ritter and Luis Van Rooten) have no leisure time to devote to him or to his younger sister, Sharon McManus. Left to his own devices, Peter spends his idle time with the "Dukes" and indulges in all sorts of delinquencies, such as playing hookey from school, beating up rival gang members, and even fashioning a home-made gun. Bitter over his sordid environment, he turns to bigger crimes with a vengeance, despite the efforts of Stephen McNally, a social director in the community, to set him straight. Peter becomes involved in a major crime when he and his pal, Al Ramsen, start a brawl with their teacher after school hours, during which the enraged Al draws his home-made gun and accidentally kills the man. The youths, frightened, dispose of the gun and manufacture air-tight alibis. The police, investigating the murder, methodically close in on the "Dukes" and arrest them all on charges of carrying concealed weapons in order to smoke out the killers. Peter and Al are picked as logical suspects but the police are unable to obtain any evidence against them. The "Dukes," suspecting that Peter and Al were the killers, become hostile towards the pair for putting them on a spot. Subsequent happenings lead Peter and Al to become suspicious of each other, until Peter, frantic, telephones the police and squeals on Al. The police close in on both boys, who meet on a tenement roof as they try to escape. Enraged at Peter, Al starts a fight with him, the tussle ending when he accidentally topples to his death from the roof-top. The police capture Peter and take him away.

It was produced and directed by Maxwell Shane, who collaborated on the screen play with Dennis Cooper. The cast includes Jeff Corey, Sue England, Barbara Whiting, Robert Osterloh, Joshua Shelley and others.

It is definitely not a picture for children because of the many sordid incidents, including an intimated rape during a cellar club dance.

"Knock on Any Door"
with Humphrey Bogart and John Derek

(Columbia, no rel. date set; time, 100 min.)

A taut and absorbing mixture of crime melodrama and courtroom drama, based on Willard Motley's widely read novel about the criminal career of a ruthless youngster. It should go over well wherever pictures of this type are liked, although it is not without its shortcomings. These include the story's low moral value in that it attempts to glamorize and build up sympathy for a youth with inherent criminal tendencies; yet at no time in his hoodlum career, which unfolds through a series of flashbacks as his lawyer defends him against a charge of murder, does the youth display any decent traits that would entitle him to audience sympathy. Aside from the story's weaknesses, however, it grips one's attention throughout because of the dynamic direction and fine performances. Humphrey Bogart, as the sympathetic lawyer, is highly effective, putting over his impassioned courtroom pleas with considerable dramatic force. The principal part, however, that of the young criminal, is played by John Derek, a newcomer, whose work is exceptionally good. Being morally and ethically unsound, as well as sordid, the picture is unsuitable for children:—

The story opens with the wanton killing of a policeman in Chicago's Skid Row, a police roundup of suspects, and the arrest of Derek for the murder, based on circumstantial evidence. Derek's claim of innocence is headed by Bogart, who had known the youth for several years. After checking Derek's story and becoming convinced of his innocence, Bogart undertakes to defend him at a jury trial. In his opening statement, Bogart reveals that Derek's father had died in prison, leaving a poverty-stricken family. Derek, influenced by the Skid Row environment, had become a juvenile delinquent and had been committed to a reform school, where brutal treatment had turned him into a hardened criminal. Upon his release, he had thrived on crime until he met and married Allene Roberts. Influenced by her sincere love, he had obtained honest employment, but the lure of easy money had proved so strong that he soon resumed his former ways. Allene, heartbroken and about to become a mother, had committed suicide. With his opening statement concluded, Bogart, based on information given to him by Derek, tears down the testimony of the state's witnesses and then builds a powerful defense through Derek's hoodlum friends who, unbeknownst to Bogart, were perjuring themselves to save their pal from the chair. Derek, with an acquittal almost assured, takes the witness stand and bears up well under the heavy questions of the district attorney (George Macready), until that gentleman brings up the matter of Allene's suicide. Screaming that her name be left out of the case, Derek loses his composure and confesses his guilt. Bogart, after informing the Court that he had been misled by Derek, makes an impassioned plea to save him from the chair by indicting society for permitting the existence of Skid Rows. The closing scene shows Derek on his way to the execution chamber.

Daniel Taradash and John Monks, Jr. wrote the screen play. It was produced by Robert Lord and directed by Nicholas Ray.

Strictly adult fare.

"El Paso" with John Payne, Gail Russell and Sterling Hayden

(Paramount, April 1; time, 101 min.)

Photographed by the Cinecolor process, this Pine-Thomas picture is a better-than-average Western from the standpoint of production values and star names, but it is no more than just a fair entertainment of its kind, offering little to attract other than the regular Western fans. The action is fast-moving and there is plentiful gun-shooting and hard-riding, but the story itself is trite and the characterizations routine. Moreover, its running time of 101 minutes is much too long. At the very least, the picture could be cut by twenty minutes. Having announced that the picture will open at the Paramount Theatre in New York, it becomes apparent that Paramount is trying to build it up as a sort of super-Western epic. The picture, however, falls far short of such a category:—

Returning to his home in Charleston after service as a Captain in the Confederate Cavalry, John Payne, a lawyer, learns from his grandfather, Judge H. B. Warner, that Gail Russell, whom he loved, had moved to El Paso with her father, Henry Hull. Needing Hull's signature on an estate

paper, Payne goes to El Paso, where he finds that Hull, a former respected attorney, is now El Paso's drunken Judge, completely dominated by the town's ruthless sheriff, Dick Foran, who in turn took his orders from Sterling Hayden, an unscrupulous tax official. Hayden, in cahoots with Foran, cheated veterans out of their lands for non-payment of taxes even though they were away at war at the time. Determined to bring law and order to the town, Payne persuades Hull to stop his drinking and to defy Foran and Hayden in order to run his court in a fair way. This turn of events angers Foran and Hayden, who set off a series of brutal murders to scare Payne out of town, culminating their brutality with the vicious killings of not only Hull but also Payne's grandfather. Determined to meet force with force, Payne organizes the ranchers in the fight against Foran, who, as sheriff, declares them to be outlaws and puts a price on their heads. In the end, however, after a showdown gun battle in the streets of El Paso, Payne and the ranchers wipe out the crooked gang and bring law and order to the community.

It was produced by William Pine and William Thomas, and directed by Lewis R. Foster, who also wrote the screen play from a story by J. Robert Bren and Gladys Atwater. The cast includes George "Gabby" Hayes, Mary Beth Hughes, Eduardo Noriega and others.

Unobjectionable morally.

"A Connecticut Yankee in King Arthur's Court" with Bing Crosby, William Bendix and Rhonda Fleming

(Paramount, April; time, 107 min.)

A very good romantic comedy with songs, based on Mark Twain's famous classic. With Bing Crosby in the lead, the picture, photographed in Technicolor, cannot help being a sure-fire box-office attraction. The action is kept at a lively pace from start to finish, and a tone of humor prevails throughout, but there are numerous situations that will provoke hearty laughter. The scenes where the King, Crosby, and Bendix masquerade as beggars and tramp across the country singing light songs are highly pleasing. Mr. Bendix, as a knight in armor, contributes much to the entertainment values. The direction is fine, and the color photography pleasing to the eye. The story was produced by Fox in 1921, and again in 1931, but Paramount asserts that this version is closer to the book than either of the other versions:—

Crosby, a Connecticut blacksmith in the year 1910, is knocked unconscious when a horse throws him and causes him to strike his head on a tree stump. He awakens to find himself in England in the year 528, the captive of William Bendix (as Sir Sagamore), who calls him a "monster" and leads him before Sir Cedric Hardwicke (as King Arthur). The King, egged on by Murvyn Vye (as Merlin), the Court's sorcerer, condemns Bing to be burned at the stake. While at the stake, Bing, using the crystal from his watch, sets fire to the death proclamation and then to Vye's black robes. Awed by the miracle, the King sets Bing free and arranges a grand ball in his honor, during which he teaches the Court how to foxtrot and sings a few ballads. Rhonda Fleming (as Alixande), the King's niece, rewards him with a kiss. Vye, miffed by the favoritism, sends word to Henry Wilcoxon (as Sir Lancelot), Rhonda's betrothed. Wilcoxon challenges Bing to a mortal joust. On the battlefield, Bing nimbly evades Wilcoxon's thrusts and then lassoes him with a lariat, bringing him crashing to the ground, much to the merriment of every one present. After the victory, Bing fashions a crude revolver to protect himself. Learning that the King was disliked by his subjects, Bing, to convince him of that fact, persuades him to disguise himself as a beggar and to accompany Bendix and himself on a foot journey to London to sample public opinion. The King agrees. Vye, having overheard the plot, captures the ragged trio and puts them on the London auction block for sale as escaped slaves. Rhonda, too, is captured and taken to Vye's castle. An unsuccessful attempt to escape results in the trio being sentenced to hang. But Bing, aware that an eclipse of the sun would take place at high noon, threatens to extinguish the sun unless they are freed. He is laughed at, but when the sun begins to disappear the trio is set free. Bing gallops to Vye's castle, where he wages a battle to rescue Rhonda until knocked unconscious by a heavy mace. The blow ends his dream, and he awakens back in the year 1910 to meet a lovely miss who looks just like the one he wooed in King Arthur's Court.

It was produced by Robert Fellows and directed by Tay Garnett, from a screen play by Edmund Beloin.

Fine for the entire family.

Some exhibitors say: But how about television in the theatre? A number of theatres, such as the first-runs in downtown metropolitan centers, may be able to install the television equipment and absorb the extra cost, but hardly any subsequent-run theatres will be able to do so. The cost of operation, of amortization of the equipment's cost, repairs, and ever so many other costly items that will confront those who install such equipment should prove too great for the smaller theatres to bear.

The only justification for those who want television equipment installed in their theatres is the showing of events as they occur. But in this, too, there is a drawback—the drawback that comes from the difference in time. For instance, an event that occurs in the Eastern Standard Time Zone at seven o'clock will occur in the Central Standard Time Zone at six o'clock, in the Mountain Standard Time Zone at five o'clock, and in the Pacific Standard Time Zone at four o'clock. To be considered also is daylight saving time during the summer months. As a result of this difference in time, events that take place in one time zone will not be shown in many theatres located in other zones, for they will not be open at the time the event occurs.

There is no danger to exhibition from television. Even when the television industry expands to the point where national hookups will be possible, it will not be able to afford, no matter how many millions of people tune in on a program, to televise entertainment such as is provided by top motion pictures that are shown in the theatres. The cost of a current top motion picture is much too great for television to absorb. Such pictures may be shown on television long after they have exhausted their playing time in the theatres, but by that time the pictures will have been seen by so many people that their televised showings will affect theatre attendance to an infinitesimal degree. Besides, the producer-distributors themselves, with millions of dollars invested in current motion pictures, will not make available to television relatively new pictures that will serve to cut down theatre attendance and thus reduce their own income.

"One Night with You" with Nino Martini and Patricia Roc

(Univ.-Int'l, no rel. date set; time, 90 min.)

A mildly amusing romantic comedy-farce with music, produced in Britain. The story is a light-hearted, nonsensical affair that shows occasional flashes of bright humor, particularly in the parts that poke satirical fun at movies and movie-makers. On the whole, however, the comedy is no more than moderately funny, with the players striving hard to garner laughs from the weak material. The best thing about the picture is, of course, Nino Martini's delightful singing. Bonar Colleano, as an explosive Italian who pursues the heroine, is responsible for most of the laughs:—

On his way to Rome to star in a film, Nino Martini, a famous tenor, is left stranded at a railroad stop when he helps Patricia Roc, a pretty English girl, to rescue her Pekinese in a dog-fight. Patricia, too, misses her train, and both find themselves stranded overnight without baggage or money. Taking their predicament good naturedly, they sing in the streets to raise money for a meal, and are then put in jail for unwittingly passing a forged 100 Lira note that had been given to them. Patricia's father, Hugh Wakefield, an English diplomat, comes to her aid, accompanied by Guy Middleton, her pompous English fiance, whom she did not wish to marry, and by Bonar Colleano, her excitable Italian suitor. Patricia, by this time in love with Martini, refuses to leave the cell when her father declines to vouch for Martini. As a result all decide to spend the night in jail. But later, a friendly jailer, entranced by Martini's singing, permits him to escape with Patricia. They go to Rome, where Martini's producer, intrigued by their romantic adventure, decides to use it as the story basis for Martini's picture.

It is a Prestige Picture presented by J. Arthur Rank and produced by Josef Somlo. Shaun Terrence Young directed it from a screen play by C. Brahms and S. J. Simon.

Unobjectionable morally.

"Miss Mink of 1949" with Jimmy Lydon and Lois Collier

(20th Century-Fox, March; time, 69 min.)

A fair domestic program comedy. The idea in the writer's mind was good, but the picture fails to cause much laughter. Most of the comedy appears forced. Moreover, the title is poor. A better title would have been, "The Adventures of a Mink Coat," for that is exactly what the story is about. The picture should please women a little, but may bore men. The photography is good:—

Trouble starts at home when Lois Collier, Jimmy Lydon's wife, wins a mink coat in a radio contest. June Storey pressures Richard Lane, her husband and Lydon's boss, to buy the coat from Lydon. In Lydon's home, however, Barbara Brown, Lois' mother, and Paul Guilfoyle, her uncle, have different plans. Since Lois, by winning the mink coat, had received much publicity, they want her to embark on a new career and advise Lydon not to sell the coat. Goaded by his shrewish wife, Lane induces Lydon to aid him in stealing the coat at night, but as they leave the house two professional burglars relieve them of the garment. When a police prowler arrives on the scene, the crooks ditch the coat in a trash can behind a restaurant and escape. Brandon Rhodes, a dishwasher, finds the coat and sells it to his boss, Walter Sande. When Sande takes the coat home, his wife (Dorothy Granger) calls on the neighbors and starts a free-for-all fight in a dispute over the coat's value. Every one lands at the police station, but by this time the coat is in shreds. With the disturbing element removed, peace reigns again in the different households, with Lydon, having had enough interference with his wife's relatives, ordering them out of his home.

It was produced by Sol M. Wurtzel and directed by Glenn Tryon from a story by Arnold Belgard.

Suitable for the family.

"It Always Rains on Sundays" with an all-British cast

(Eagle-Lion, March 23; time, 90 min.)

The one thing that will limit the appeal of this British melodrama is the decidedly thick accent of the players; many American movie-goers will find the dialogue unintelligible. Another drawback is that the main plot about an escaped convict's flight wanders off into a number of complex side plots, making for a rambling whole. Otherwise, the picture offers some moving performances by the cast, with Googie Withers outstanding as an unhappy young matron in whose home the convict, her former lover, seeks refuge. It has considerable suspense and becomes highly exciting at the finish, where the fugitive is trapped by detectives in a railroad yard; the manner in which he dodges around moving trains in a desperate effort to elude capture will keep the spectator on the edge of his seat. The authentic backgrounds of London's East End help to keep the action realistic:—

The main plot revolves around Miss Withers, who lives in drab poverty with her middle-aged husband (Edward Chapman) and his two daughters (Susan Shaw and Patricia Plunkett) by a former marriage, with whom she constantly quarrelled. She discovers John McCallum, an escaped convict, hiding in the family's unused air raid shelter and, remembering their love affair years previously, finds her love for him reawakened and cannot bear to turn him away. In a series of tense situations, she manages to keep the members of the family out of the household during the day so that she may secretly give McCallum food and rest until nightfall. In the end, however, his presence is discovered, and he repays her kindness with a savage display of brutality in which he knocks her unconscious and escapes, only to be captured by detective Jack Warner after a thrilling chase through the railroad yards. Worked into the action are several sub-plots concerning the romantic problems of the step-daughters, one of whom becomes involved with a philandering band leader, and the machinations of three minor criminals whose activities end in murder. It is not a pleasant picture, for its story of disappointments, broken romances, and thievery depicts the seamy side of life in London's slums.

It was produced by Michael Balcon and directed by Robert Hamer from a screen play by Angus McPhail, Henry Cornelius, and Mr. Hamer, based on the novel by Arthur La-Bern. Adult fare.

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THE PARAMOUNT CONSENT DECREE

The second major Government victory in the industry's long-standing anti-trust suit was won last Friday (Feb. 25) when Paramount Pictures, the largest of the theatre-owning defendants, signed a consent decree to completely divorce the company's domestic exhibition business from its production and distribution activities. The first major victory was won last November 9, when RKO consented to a substantially similar decree calling for total divorce of its theatres.

Under the terms of the Paramount decree, the company, within a period of three years, is required to divest itself of holdings in 774 jointly-owned theatres, as well as in 69 wholly-owned theatres, which divestiture is necessary to open up closed situations. One-third of these holdings must be disposed of within one year after the entry of the decree, two-thirds within two years, and the balance by the end of three years.

As a result of this shake-up, Paramount will be left with a total of approximately 620 theatres.

The decree, which is subject to Court approval and ratification by the stockholders, provides for Paramount to be split into two separate unrelated companies—one to handle production and distribution, and the other exhibition. The two companies are to be set up within one year after entry of the decree, and each is to operate wholly independent of the other, with different officers, directors, and employees. To assure that the heads of each new company will not attempt to control or influence the policies of the other, the decree provides that, at all times, there be maintained on the board of directors of each new company a majority of members who have had no prior connection with either the existing parent company or one of the new companies. Candidates for the board of directors of each of the new companies must be approved by the U. S. Attorney General and the Court.

Under the dissolution terms, the present Paramount stockholders would receive one share of stock in the new picture company and one "certificate of interest" for each share of stock they hold in the existing company. The theatre company stock will be placed in the hands of a voting trustee, who will administer the trust terms under the supervision of the Court to assure separate voting control of the two new companies upon termination of the trust, which will end five years from the reorganization date. During the five-year trusteeship, the trustee will be empowered to sell the theatre stock to others for the benefit of the certificate-holders. The certificate-holder, however, will have the right to exchange his certificates for stock provided he establishes that he owns no stock in the new picture company. In short, the process will compel the existing stockholders to choose which of the stocks they wish to retain, and will result in each of the new companies having entirely different stockholders. This condition differs from the RKO decree, which permits the existing stockholders, with the exception of Howard Hughes, to retain stock ownership in both the picture and theatre companies set up under the decree.

Like the RKO decree, the Paramount decree includes injunctive provisions based on the selling practices banned by the Supreme Court last May. These injunctions prohibit

(1) the granting of any license in which minimum admission prices are fixed by the parties in the agreement; (2) agreements with other defendants or with any exhibitors or distributors to maintain a system of clearances; (3) granting clearance between theatres that are not in substantial competition; (4) granting or enforcing any clearance in excess of what is reasonably necessary to protect the licensees on the run granted, with the burden on the distributor to sustain the legality of clearance whenever it is challenged as being unreasonable; (5) the further performance of existing franchises, or the creation of any new franchises in the future, except for the purpose of enabling an independent exhibitor to operate a theatre in competition with an affiliated theatre; (6) the making or further performance of any formula deal or master contract; (7) conditioning the right to license one feature upon the licensee's taking one or more other features. To the extent that licensed films have not been trade-shown, and the exhibitor buys them in a group, he may reject 20% of the features not trade-shown prior to the granting of the license, provided such right of rejection is exercised in the order of release within 10 days after the exhibitor has been afforded an opportunity to inspect the feature.

Unlike the RKO decree, the Paramount decree includes also a provision against discrimination enjoining Paramount from "licensing any feature for exhibition upon any run in any theatre in any other manner than that each license shall be offered and taken theatre by theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres, or others." Under this provision, according to an explanatory statement issued by the Department of Justice, Paramount, in granting a license, must consider the "competitive merits of each feature and theatre involved, but is not required to make awards on competitive bids." The Department pointed out also that, if different licensing provisions are ultimately provided in a judgment against any of the other three remaining major defendants, Paramount may elect to be bound by those provisions instead.

The terms of the agreement not only specify the number, location, and character of the theatres to be divested, but also specify which of these may be sold either to the co-owner or to a third party who is neither a defendant in the case nor controlled by or affiliated with a defendant. In some instances, Paramount is given the right to acquire the theatres. All sales and acquisitions are subject to court approval, and the net effect of the restrictions on just which theatres may be retained by the new company is, according to the Department, to "assure a dispersion of its buying power sufficient to prevent any future monopolization of film exhibition by it in any community."

The question that is in the minds of many exhibitors is, of course: "Will the decree be effective?" This question was answered aptly by Mr. Abram F. Myers, Allied's general counsel, in his annual report to Allied board of directors at the Mid-Winter meeting held in Washington several weeks ago. Mr. Myers, who had obtained reliable information about the Paramount decree before it was made public, had this to say, in part, after referring to it as "genuine divorce-ment":

(Continued on back page)

"A Kiss in the Dark" with David Niven, Jane Wyman and Victor Moore

(Warner Bros., March 26; time, 88 min.)

This lightweight romantic comedy-farce has its amusing moments, but on the whole it is quite ordinary. The players knock themselves out trying to garner laughs from the weak material, but their efforts result in situations that are more ludicrous than funny. The name of Jane Wyman, whose popularity has soared as a result of her "Johnny Belinda" performance, should help draw many customers, but most of them will feel that her talents, as well as the talents of the other capable players, have been wasted. The fact that it depends heavily on slapstick for its humor only serves to underline the thinness of the plot. The picture lacks the deft touches in writing and direction that are so necessary to make a farce comical:—

David Niven, a famous but high-strung concert pianist, finds his sheltered existence blighted when he discovers himself to be the unwilling owner of a New York apartment house, purchased for him by his shady business manager, Joseph Buloff. With Buloff away on a business trip, Niven finds it necessary to visit the premises when faced with arrest for failure to make legally required repairs. In this way he becomes friendly with Victor Moore, the resident manager and former owner, who had gone bankrupt because of his desire to keep his tenants happy. Through Moore, Niven meets Jane Wyman, a photographer's model and one of the tenants, with whom he falls in love, in spite of the fact that he is discouraged by her suitor, Wayne Morris, a burly insurance salesman, who tries to insure his valuable hands. The odd collection of tenants and their informal ways please Niven, and in due time he becomes humanized, even to the point of entering into a conspiracy with Jane to drive out of the building Broderick Crawford, an undesirable night-working tenant, who made everybody unhappy by his demands for quiet so that he could sleep during the day. Niven eventually forces him to leave by practicing heavy classical music in Jane's adjoining apartment. The romance between Niven and Jane hits a snag when Moore, to prevent Morris from giving Niven a beating, tells him that Jane's interest in the pianist was for the sole purpose of aiding him (Morris) to sell Niven insurance. When Morris tells this to Niven to stop him from pursuing Jane, Niven breaks with her. But when Jane, infuriated, proves that Morris and Buloff were working together on the insurance deal and planned to split the commission, Niven fires Buloff, punches Morris in the nose, and marries Jane.

It was written and produced by Harry Kurnitz and directed by Delmer Daves, from a story by Everett and Devery Freeman.

Suitable for the family.

"Snowbound" with an all-British cast

(Univ.-Int'l., no rel. date set; time, 85 min.)

A fair British-made spy melodrama, revolving around the post-war exploits of an odd assortment of characters representing British, Nazi, and Italian interests. Its appeal in this country probably will be limited, first, because the players, though competent, are unknown, and secondly, because the involved plot is given more to talk than to action, except for the finish, where a series of double-crosses, knifings, and a spectacular fire make for an exciting but over-melodramatic climax. Since a considerable part of the dialogue is spoken in Italian, the film may have a special appeal in theatres that cater to Italian patronage. The action takes place in the Italian Alps, giving the film scenic backgrounds that are pictorially beautiful:—

Demobilized from the Army, Dennis Price obtains a job with film producer Robert Newton, under whom he had served in British intelligence during the war. Newton informs Price that mysterious doings involving former enemy spies were occurring in a ski-hut in the Italian Alps, and he sends him there, posing as a scriptwriter, to investigate. Arriving at the ski-hut with Stanley Holloway, a cameraman, Price becomes acquainted with Mila Parely, an Italian adventuress; Marcel Dalio, a suave Sicilian; Herbert Lom, who claimed to be a Greek; and Guy Middleton, a mysterious Englishman. As Price snoops around for clues to their activities, an unsuccessful attempt on his life is made by Middleton. In the course of events, a quarrel breaks out among the spies, and it is revealed that Lom, actually a Nazi, had come to the hut to retrieve a horde of gold

bullion, buried there by the Nazis to refinance their cause. Each of the spies tries to take command of the situation in a series of double-crosses that ends with the stabbing of Middleton, who is uncovered as a renegade British army officer. Lom becomes master of the situation and compels the others at gunpoint to dig for the gold. Meanwhile an overturned kerosene lamp sets fire to the hut. The treasure boxes are finally unearthed, but each is found to contain nothing but sand. In the end, the burning building collapses, killing all except Price, Mila, and Holloway, who scurry to safety. Mila confesses to Price that she knows where the gold is hidden, but vows never to part with her secret lest more lives be lost.

It is a Prestige Picture, produced by Aubrey Baring and directed by David MacDonald, from a screen play by Keith Campbell, based on "The Lonely Skier," by Hammond Innes.

Unobjectionable morally.

"Prejudice" with David Bruce, Mary Marshall and Tommy Ivo

(Motion Picture Sales Corp.; time, 57 min.)

For a low-budget picture, one cannot help admiring its quality. It is well produced, directed and acted, and the story holds one's attention undiminished. But it is a controversial subject, such as "Crossfire" was, and the exhibitor will have to rely on his experience with that picture to decide whether or not to book it. The story attempts to teach tolerance, and naturally it has to bring in mostly the intolerance shown by gentiles against the people of the Jewish race. Whether it succeeds in uprooting prejudice is for the individual picture-goer to determine. It is, however, a picture that lends itself to exploitation.

Briefly, the story revolves around David Bruce, who moves his family to a small town, where he starts his new job as head of a local factory. Believing himself to be a man devoid of racial and religious prejudices, Bruce is delighted when he learns that Bruce Edwards, his Jewish neighbor, is his assistant at the plant. In due time, however, Bruce becomes apprehensive over Edward's good work and fears that he may supplant him in his job. For this reason, he intimates to his employer, Joseph Crehan, that the other employees resented Edwards because of his race. Crehan, taking the tip, dismisses Edwards. Bruce eventually becomes ashamed of his despicable act, and he goes to Crehan to induce him to reinstate Edwards. Worked into the story are some meaningful lessons in tolerance, taught by an understanding minister, as well as a depiction of racial discrimination among children, whose bigoted feelings, it is made clear, are instilled into them by their parents.

It was produced by Edmund L. Dorfman and directed by Edward L. Kahn, from a screen play by Jarvis Couillard, Ivan Goff and Ben Roberts, based on a story by Mr. Couillard. It is a family entertainment of its kind.

"Tale of the Navajos"

(MGM, April; time, 52 min.)

Photographed in Technicolor, "Tale of the Navajos" is a pictorially beautiful documentary feature about the lore and legends of the Navajo Indians. From an educational, as well as scenic, point of view, the subject matter is interesting and at times fascinating, but it seems best suited for exhibition in schools rather than in regular motion picture theatres. Most picture-goers will look upon it as a slow-paced, meandering travelogue.

The picture is held together by a slight story that revolves around two youngsters—one an Indian boy and the other the son of a white trader, who search for a legendary cache of sky-blue turquoise, which the Indian boy needed to fashion into jewelry, and for a new pasture land for their flocks of sheep, which could not survive on the sparse, barren range on which they lived. During the course of their journey, which ends successfully with the discovery of the rich pasture land on top of a remote mountain, the screen is filled with beautiful panoramic shots of the actual Navajo country in Arizona. Shown also are interesting glimpses of the country's wild life. Throughout the film an off-screen voice ties in the action with an account of the mystical lore and legends of the Navajos.

It was produced by John A. Haeseler from a story written by himself and Harry Chandlee.

"Mother is a Freshman"
with Loretta Young, Van Johnson
and Rudy Vallee

(20th Century-Fox, March; time, 81 min.)

Good mass entertainment. Handsomely produced against a colorful college background and photographed in Technicolor, it is a delightful combination of romance, comedy and human interest, revolving around a lovely young widow who joins her 17-year-old daughter at college as a freshman in order to bolster the family's financial status. It is a gay, novel story, with amusing complications, which are brought about by the fact that both mother and daughter find themselves in love with the same man—a professor. Loretta Young is completely charming as the attractive young widow, and the clothes she wears, including campus outfits, should prove of great interest to the women. Van Johnson, as the professor, is very good, making the role believable. An amusing characterization is turned in by Rudy Vallee as a stuffy family lawyer in love with Loretta. The dialogue is clever:—

In financial straits because she had been spending her comfortable income too fast, Loretta becomes concerned over the funds required to maintain her daughter, Betty Lynn, as a student at Pointer College. While thumbing through the college catalogue, Loretta discovers that she is eligible for a \$3,000 annual scholarship set up by her grandmother, which sum was sufficient to maintain Betty and herself until her financial position improved. She decides to take advantage of the opportunity and, aided by Betty, plunges into deep study and succeeds in passing the entrance exams. She is given a room in the freshman dormitory, and the Dean agrees to keep her relationship to Betty a secret. Complications ensue when Loretta selects English literature as her major subject and meets Van Johnson, the professor, on whom Betty had a "crush." Mutually attracted to each other, Loretta and Johnson fall in love, but the continuance of their romance without hurting Betty becomes a problem, for by this time Loretta had admitted to Johnson that Betty is her daughter. On the eve of a school prom, Betty, hoping to be escorted by Johnson, secretly arranges with Rudy Vallee, the family lawyer, to visit the college and take Loretta to the dance. Meanwhile Johnson had arranged to escort Loretta. As a result, Loretta finds herself escorted by both men, who vie for her attentions. Betty, peeved, tells her mother to return to New York, marry Vallee, and leave Johnson alone. Sick at heart, Loretta decides to leave the college. In the meantime Johnson patiently explains to Betty how much her mother meant to him, bringing her to her senses. She rushes to Loretta and begs her to remain so as to keep Johnson in the family. While Loretta and Johnson go to the railroad station to bid Vallee goodbye, Betty turns to Robert Arthur, a student more her own age, who had long pursued her.

Walter Morosco produced it, and Lloyd Bacon directed it, from a screen play by Mary Loos and Richard Sale, based on a story by Raphael Blau. The cast includes Barbara Lawrence and others. Good for the entire family.

"Walking Hills" with Randolph Scott
and Ella Raines

(Columbia, March; time, 78 min.)

Just fair. The action is slow for the most part, and since the motivation is insignificant the picture fails to either thrill or move one. The action is motivated by the desire of a group of disreputable characters to become rich by digging for a long lost wagon train loaded with gold, which had disappeared in the desert sand dunes. All the base passions are aroused among the men in their greedy quest for the gold. Worked into the action is a sand storm that is really fierce, to the accompaniment of much noise. Whether the picture-goers will be thrilled by this storm is questionable. If anything, they should feel annoyed. Most of the picture was photographed in the Death Valley National Park. The direction is not bad, but the story is not very interesting:—

Compelled to kill a man in self defense during a poker game, William Bishop runs away without explaining to Ella Raines, with whom he was madly in love. He goes to a border town in Mexico and enters a saloon, followed by John Ireland, a detective. There, Jerome Courtland, one of a group of poker players, casually tells the others that, on the American side of the border nearby, he had found some old wagon wheels that had been uncovered by the wind. The players, Randolph Scott, a rancher; Russell Collins, the barkeeper; Josh White, a negro entertainer; Arthur Kennedy, a shady character; and Edgar Buchanan, an old

timer, are startled, for they recall that years previously a gold-laden wagon train had been lost in a desert storm, having been buried by the shifting sands. Assuming leadership, Scott decides that all, including Bishop and Ireland, should go in search of the wagon train, for if one were left behind he would talk, thus ruining their opportunity to become millionaires. The day after they reach their destination they are joined by Ella, who had been following Bishop. It develops that she had once been engaged to Scott, and now wanted to find out what Scott would do after learning that Bishop had been the man who had stopped her marriage to him. She forgives Bishop, however, when she learns why he had deserted her. After much digging, the party uncovers some of the wagon wheels and all become confident that they will discover also the gold. But hatred develops among the men and fights break out, mounting to a point where three of them, including Ireland, are killed, after he threatens to shoot any one who would desert because of a fierce sand storm that had arisen. In the end, the storm subsides, leaving the wagons and the gold uncovered. Bishop, rather than be hunted all his life, decides to give himself up. Ella follows him.

It was produced by Harry Joe Brown and directed by John Sturges, from a screen play and story by Alan LeMay. Unobjectionable for the family.

"Quartet" with an all-British cast

(Eagle-Lion, no rel. date set; time, 120 min.)

Made up of four separate short stories by Somerset Maugham, this British-made production offers a good variety of sophisticated entertainment, the sort that will best be appreciated by class audiences. Each of the stories is different in theme, cast, and treatment, and though two of them, namely, "The Facts of Life" and "The Colonel's Wife," are superior, the other two have much to commend them, for all have been directed and acted with skill, and they offer a mixture of human interest, pathos, adventure, comedy and sly wit. Each story has a running time of approximately 30 minutes.

The first story, "The Facts of Life," revolves around a 19-year-old English lad (Jack Watling), who goes to Monte Carlo to participate in a sports event, with this advice from his father: Don't gamble, don't lend money, and have nothing to do with women. Arriving in Monte Carlo, the lad, ignoring the advice, wins a small fortune at the gaming tables and becomes involved with a beautiful adventuress (Mai Zetterling), who had borrowed some money from him. She invites him to her apartment and steals his winnings. How he outwits her by retrieving the money, later discovering that he had also taken away her life's savings, makes for an amusing finish as well as a cynical commentary on his father's advice.

The second story, "The Alien Corn," is a touching but not too convincing tale about a young aristocrat's burning desire to become a professional pianist, despite the opposition of his family. His father permits him to study in Paris for two years, on the condition that, when he returns, his playing shall be judged by a competent person whose decision would determine whether or not he may continue his career. Upon his return, after a famous pianist states that he will never become great, the young man commits suicide.

The third story, "The Kite," is a mixture of satire and comedy revolving around a simple-minded youth, who puts his love to fly a kite before his wife. His domineering mother's attempts to break up his marriage, and his wife's efforts to combat his mother and make him quit his kite-flying, result in numerous rows and complications before the newlyweds are reconciled in the end, with the wife giving in to her husband's love for kites.

The fourth and best story is "The Colonel's Wife," which is a witty yarn about a pompous, retired Colonel (Cecil Parker), who keeps a mistress and neglects his unassuming wife (Nora Swinburne). He is caused no end of embarrassment when his wife writes a book of passionate verse, which is hailed by the critics and accepted by the public as the true story of her own romantic experiences. He suffers considerable anguish trying to make himself believe that the book was not an account of her personal experiences. No longer able to bear it, he asks her to name the man. She quietly reveals that she had written about their own romantic life, prior to his neglect of her.

It is a Sidney Box production, presented by J. Arthur Rank and produced by Antony Darnborough. The different stories were directed by Ralph Smart, Harold French, Arthur Crabtree and Ken Annakin. R. C. Sherriff wrote the screenplays. Adult fare.

"Assuming that the pattern has been set and that Twentieth Century, Warner Bros. and Loew's will undergo substantially the same process, will the decrees accomplish the Government's declared purpose to end monopoly and restore competition? This much is clear, the distributors will no longer have any incentive to grant special privileges to their own theatres and to the theatres of one another or to discriminate against the independent exhibitors. The circuits remaining after the termination of partnerships and local monopolies and the opening up of closed situations will be under no obligation to play the pictures of their former parent companies and can buy and book pictures solely in their own interest. Thus the controlled market will be destroyed and the producers will have to make pictures for sale on their merits in a competitive market. The first and most important result, therefore, should be an improvement in the quality of the product.

"Perhaps the worst feature of the monopoly that has gripped the industry for so many years is the marked reduction in the number of feature pictures released. By ordering extended runs in their own theatres, by discriminatory moves, the delayed availabilities for subsequent runs, the market has been starved; and costs have been cut to the bone and producer profits have soared because many theatres have had to subsist largely on re-issues. . . . With the screens of the remnants of the erstwhile affiliated circuits no longer tied to particular products and open to ineritorious pictures from any and all sources, it is reasonable to expect that the supply of motion pictures will again become equal to the demands. . . .

"The important thing now is for all exhibitors to take a clear-headed unemotional view of what has been accomplished and what remains to be done. The defendants have established a pattern of conduct in the distribution of pictures and that pattern will not be broken overnight. With Barney Balaban in charge of Paramount Pictures and Leonard Goldenson in charge of the new Paramount theatre company, there will be a human inclination to continue old business relationships. The courts can remove the restrictions on competition but they cannot compel men to compete. But these men will be representing entirely different stockholders and unless each acts solely in the interest of his own company, he will be guilty of a breach of trust. The compelling consideration is that each company will be under strong injunctions against controlling or influencing the policies of the other; and Uncle Sam will reserve the right to inspect the books and records and see that those injunctions are obeyed."

**"Bomba, the Jungle Boy," with
Johnny Sheffield and Peggy Ann Garner**

(Monogram, March 20; time, 70 min.)

Good. Walter Mirisch, the producer, Ford Beebe, the director, and their editorial staff, did a good job of selecting library clips and blending them into an interesting jungle adventure melodrama. The editing is, in fact, so good that, except for experienced persons, most picture-goers will feel that what they see had been photographed on the spot. Even the sepia tinting has been matched almost perfectly. There are all sorts of animals and birds in the different scenes—monkeys, hippopotami, leaping antelopes, rhinoceroses, hyenas, lions, and many strange birds. The clouds of locusts are reminiscent of MGM's "The Good Earth." Johnny Sheffield, as Bomba, a white boy who lives alone in the jungle, is the youngster who played the part of Boy in many Tarzan pictures. The sepia-tone photography is very good:

Accompanied by Peggy Ann Garner, his teen-aged daughter, Onslow Stevens, a famous photographer, goes to Africa to take jungle pictures for a national magazine. Charles Irwin, a former zoology professor and now game preserve warden, conducts the expedition. Seeking shots of extraordinary animals, Stevens wants to go into unexplored territory, but Irwin restrains him because of the danger. While Peggy is photographing a zebra, a leopard attacks Martin Wilkins, her native companion. Johnny Sheffield, a white boy reared in the jungle, who had been watching the

picture-shooting secretly, rushes to the rescue and destroys the leopard, but too late to save Wilkins' life. Peggy, frightened even of Johnny, runs away, but she returns to him when she finds herself lost and begs him to take her to her father's camp. Johnny, however, is reluctant to do so because Peggy had threatened to shoot him. Meanwhile her father's men, led by Smoki Whitfield, a native guide, search for her unsuccessfully. During the night Johnny decides to go to Stevens' camp to inform him of her whereabouts, but he is taken for an enemy and shot and wounded. Peggy dresses his wound, but the resentful youngster refuses to take her to her father. Just as Peggy decides to search for her father's camp alone, an immense cloud of locusts sweeps the country. While seeking aid, Irwin kills a lion that attacks Smoki. This killing puts the expedition in trouble with a native tribe of lion worshippers, who attack the party. Johnny comes to their rescue, frightening the tribesmen with a grass fire. After leading Peggy and her father's party to safety, Johnny declines their offer to take him back to civilization, preferring to remain in his jungle home.

The screen play was written by Jock DeWitt, from the story of the same name, by Roy Rockwood.

Family entertainment.

**"Ride, Ryder, Ride," with Jim Bannon,
Peggy Steward and Don Reynolds**

(Eagle-Lion, February 23; time, 58 min.)

Very good. It is a Western, the first in a series of six pictures based on the popular comic strip, "Red Ryder," which has been popularized further by the radio show. The action is so speedy that one's attention is held from start to finish. Although it is a Western, it is above the average class of pictures of its type, for the story is more substantial. Moreover, it has been photographed by the Cinecolor process, and the color is beautiful. Jim Bannon is good as Red Ryder, and so is eleven-year-old Don Kay "Little Brown Jug" Reynolds, who plays the part of Little Beaver. There is considerable comedy relief contributed by Emmett Lynn, as Buckskin:—

While riding the plains with young Don, Bannon comes upon masked bandits trying to hold up a stagecoach carrying as passengers Peggy Steward, owner of Devil Hole's only newspaper, and Gaylord Pendleton, her brother. When Pendleton expresses the belief that Edwin Max, owner of the town's hotel and saloon, had engineered the holdup, Bannon advises him not to print anything in their newspaper. Pendleton, however, prints an editorial condemning gunmen. Max, angered, instructs Jack O'Shea, his henchman, to kill Pendleton, but Bannon arrives in time to prevent a tragedy. Max then draws Pendleton into a quarrel, slaps his face, and challenges him to a duel. Max's pistols are used in the duel, which ends with Max killing Pendleton. Since the duel seemed fair and under the code of ethics prevailing, Bannon tells Peggy that nothing can be done against Max, but he joins her in a plan to obtain evidence that would send Max to jail as a law-breaker. Failing in this effort, Bannon deliberately slaps Max and challenges him to a duel, his purpose being to learn how Max had killed Pendleton. In the duel, Bannon misses Max by a wide margin, whereas Max wounds him slightly. Bannon, determined to find out why he, a dead shot, had missed Max, goes to Max's saloon and challenges him again. Max brings out his duelling pistols, and Bannon, testing them, shoots at a beer mug and misses. Examining the pistols closely, Bannon notices that the barrels were bent slightly, and realizes that Max, by making an allowance for the bend, could hit his mark, whereas his opponent would miss his mark. Calling Max a coward and a murderer, Bannon engages him in a fierce fight in which he gives him a sound thrashing and turns him over to the sheriff.

It is an Equity Picture, produced by Jerry Thomas and directed by Lewis D. Collins. The screen play was written by Paul Franklin, based on the McNaught comic strip by Fred Harman.

Good family entertainment.

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ABOUT THE "RED WITCH" CONTRACTS

Following up their condemnation of Republic Pictures for its failure to deliver "Wake of the Red Witch" to exhibitors who bought the picture under the 1947-48 contract, both the Associated Theatre Owners of Indiana and The Independent Theatre Owners of Ohio have informed their members, through bulletins, that they have been advised by counsel that exhibitors who bought the picture under 1947-48 contracts that were approved by Republic after June 30, 1948 are entitled to its delivery.

Each organization has advised such exhibitors to make a written demand upon Republic, by registered mail, for delivery of the picture.

According to the ATOI bulletin, Mr. Edward J. Raub, Jr., the organization's counsel, is of the opinion that where Republic approved contracts that specifically named "Wake of the Red Witch," after June 30, 1948, with the knowledge that the picture had not been released prior to that date, such acceptance constituted a waiver by Republic of the exclusive clause of the contract. Mr. Raub stated that: "Such waiver was specifically within the discretion of the distributor, and by agreeing to furnish the picture after the release date, it must be presumed that it exercised its option to furnish the same to the exhibitor."

In a bulletin dated March 2, the ATOI points out the following:

"... When production on this feature was not started until July 14, 1948, Republic certainly knew for some time it could not be released prior to June 30th and to include it on their contracts would be construed as their waiver of their option to exclude it under clause 14. Now Republic backs up their refusal to serve the picture by claiming the exhibitor has a moral obligation to pay higher terms because the distributor believes he has a more valuable piece of property than he originally thought. This effort to embarrass customers into waiving their rights to the picture ignores certain facts. First, it is undoubtedly true that many exhibitors playing Republic product were influenced because of the deal on RED WITCH to pay more than they otherwise would have paid for other features. Secondly, aside from the merits of the picture there is the important matter of precedent in the interpretation of a film contract. This might have far reaching aspects. It is true that a number of distributors have renegotiated deals for unexpectedly good boxoffice potential pictures but according to our recollection the exhibitor was asked to rework a fairer deal even though it was made clear that he would be served the picture at original terms

upon his insistence. Republic denies that the exhibitor has any rights in the picture and therein lies the difference."

A suit against Republic has been filed in a Marion County, Indiana, court by Syndicate Theatres, Inc. for non-delivery of the picture in five Indiana towns. HARRISON'S REPORTS will keep its subscribers informed about the developments in this suit, as well as any other developments in the exhibitors' efforts to compel Republic to deliver this picture as promised under the 1947-48 contract.

THE STATUS OF PERCENTAGE WITH THE DIFFERENT COMPANIES

In connection with Allied States Association's efforts to eliminate "must" percentage pictures, a special committee consisting of Col. H. A. Cole (Texas), as chairman, Sidney E. Samuels (Eastern Pennsylvania), Jack Kirsch (Illinois), Martin G. Smith (Ohio), and Charles Niles (Iowa-Nebraska), recently called on the major distributors' general sales managers in New York to ascertain their attitude towards eliminating percentage selling to certain classes of exhibitors. The following have been their findings:

COLUMBIA: Abe Montague, vice-president and general sales manager, assured the committee that, in theatres where the gross receipts averaged \$300 or less, he would be, not only willing, but glad to make flat-rental deals.

METRO-GOLDWYN-MAYER: Bill Rodgers, vice-president in charge of sales, stated that, for some time, Metro has been making flat-rental deals in low-grossing theatres; that it has been gradually broadening such a policy; and that today the company is making flat-rental deals with theatres where percentage deals formerly returned a rental of \$200 per picture and even more.

PARAMOUNT: At the time the committee visited the Paramount home office, Mr. Charles Reagan, then vice-president in charge of sales, stated that his company was, at present, making flat-rental deals with any exhibitor, regardless of size, if such exhibitor desired that type of film buying. He also stated that the "subterfuge" of pricing flat-rental pictures too high so as to compel an exhibitor to make a percentage deal was dishonest.

At a later interview, Alfred W. Schwalberg, who succeeded Mr. Reagan as sales head, told the committee that he would deliver what Charlie Reagan promised.

(Continued on back page)

"The Green Promise" with Robert Paige, Marguerite Chapman and Walter Brennan

(RKO, no release date set; time, 95 min.)

Wholesome is the word for this warm-hearted human interest drama of farm life and its difficulties, revolving around a motherless family of four who start life anew on a California farm under the domination of a loving but obstinate father. Its down-to-earth blend of humor, pathos, sentiment and romance should appeal chiefly to family audiences in small towns; its appeal to sophisticated audiences is doubtful. Worked into the simple story are the Government's efforts to teach farmers how to prevent soil erosion and operate profitable farms, as well as the inspiring work done by the 4-H Clubs in the character-building of young farm people. The story's moral and ethical values are high, for it carries a love-thy-neighbor message, points up the dangers in rugged individualism and obstinacy, and teaches the value of cooperation:—

When his farm in the dustbowl region is ruined, Walter Brennan brings his four motherless children (Marguerite Chapman, Natalie Wood, Ted Donaldson, and Connie Marshall) to Millwood, where he buys a farm and settles down to establish a new home. A typical farmer of the old school, Brennan ignores advice on modern agricultural science proffered to him by Robert Paige, the county's agricultural agent, with whom Marguerite falls in love. Natalie, the youngest child, is fascinated by Paige's stories of what the local 4-H youngsters are doing with up-to-date projects, and she asks her father for money to buy two pure-bred lambs that she can raise herself, but he refuses. When Brennan starts to cut down timber on a steep hill behind the farm, Paige warns him that it will ruin the farm through soil erosion. Brennan ignores the advice and goes ahead with the timber removal, but is badly injured when a tree falls on him. Marguerite takes over the farm's operations and, despite her father's objections, accepts Paige's advice on how to create a prosperous farm along modern lines. Meanwhile Natalie joins the 4-H Club and obtains her lambs through a loan granted to her by a kindly local banker. Disaster strikes when a violent rainstorm comes up and the hill behind the farm, without the protection of timber, is washed down across the newly-planted fields. In the midst of the storm, Paige's heroism saves both Marguerite and Natalie from serious injury. Brennan, still in bed with his injuries, admits that he was wrong and begs his children's forgiveness. He is given new hope when the boys and girls of the local 4-H group arrive at the farm with power scrapers and tractors to reclaim the fields from the landslide.

It is a Gleen McCarthy production, produced by Robert Paige and Monty F. Collins from an original story and screen play by Mr. Collins. It was directed by William D. Russell.

Good for the entire family.

"Daughter of the Jungle" with Lois Hall and James Cardwell

(Republic, Feb. 8; time, 69 min.)

This far-fetched, serial-like jungle adventure melodrama is routine program fare, but it has enough hokum to get by with the undiscriminating action fans in secondary theatres. It should go over well with children on Saturday matinees, for it has a Tarzan-like heroine who swings from tree to tree, rides the head of an elephant, and performs feats of heroism that would put Superman to shame. The story and treatment are ordinary, and what occurs has been done innumerable times prior to this; yet it should satisfy in its intended market, for the action, though incredible, is kept at a high pitch of excitement all the way through:—

Flying towards Cairo, pilot James Cardwell is forced to make a crash landing in the African jungle. His party, including a secret service agent who was returning to the United States with two prisoners (Sheldon Leonard and Jim Nolan), is attacked by hostile natives, but all are saved by the timely intervention of Lois Hall, a white girl, daughter of Vincent Walker, a multi-millionaire, who together with Lois and his secretary, William Wright, had been lost in

the jungle twelve years previously. They had been unable to leave the jungle because of Walker's illness, and had lived under the protection of a kindly native tribe who believed them to be white gods. Lois makes a compact with Cardwell to lead him and his party out of the jungle to a river if he will return with another plane and rescue her father. Leonard, learning that Walker had established a trust fund for Lois, schemes with Wright to kill the others when they reach the river so that both might claim the trust fund for themselves. Meanwhile an evil medicine man of a rival tribe wishes the white people dead so that he may boast of his voodoo powers and establish his superiority over the chief of the benevolent tribe. Between Leonard's and Wright's plotting and the hostile tribe's attacks, Lois has an extremely hazardous time guiding Cardwell through the jungle. She eventually succeeds, but not before Leonard, Wright, and Nolan, as well as the voodoo doctor, are caught and killed in the encounters that stem from their own treachery. It ends with Cardwell's promise to return quickly with another plane to take Lois and her father back to civilization and to claim her as his bride.

It was produced by Franklin Adreon and directed by George Blair from a screen play by William Lively, based on a story by Sol Shor. Harmless for children.

"Canadian Pacific" with Randolph Scott, Jane Wyatt and J. Carroll Naish

(20th Century-Fox, April; time, 94 min.)

A virile outdoor pioneer melodrama, photographed in Cinecolor and revolving around the violent opposition encountered by the builders of the Canadian Pacific Railway in the laying of track through the Canadian Rockies. Although the more discriminating picture-goers may find in the action much that is incredible, it is the sort of stuff that should go over well with those who are concerned more with the excitement a picture generates rather than with its logic. There are thrills aplenty, brought about by dynamite explosions, rugged fist-fights, and a rousing battle at the finish between the railroad workers and a tribe of hostile Indians. The story was photographed against actual backgrounds in the Canadian Rockies, giving the picture mountain scenery that is nothing short of magnificent. Worked into the plot is a fairly interesting romantic triangle, as well as considerable comedy, which is provided by J. Carroll Naish in a colorful characterization as "Dynamite Dawson."

Entrusted with the job of extending the Canadian Pacific's tracks across the Rockies, Randolph Scott finds himself opposed by Victor Jory, a ruthless fur trader, who incites the territory's white trappers and Indians to halt the building of the railroad by telling them that the progress it will bring would help others but ruin them. Scott, a handy man with his fists, because of the leadership needed to control the construction gang and weed out trouble makers, becomes attracted to Jane Wyatt, a doctor assigned to his camp by the railroad, who deplores violence. Although he had promised to marry Nancy Olson, a fur trapper's daughter, Scott falls in love with Jane and, in deference to her wishes, tries to conduct his affairs peacefully. The men, however, take his lack of forcefulness as a sign of weakness, and he soon has to revert to his old ways to make them behave. In the course of events, Jory, unsuccessful in efforts to stop the railroad, makes a deal with several Indian tribes to launch a large-scale attack on the construction gang so as to wipe them out entirely. Nancy, learning of this plan, rushes to the construction camp to warn Scott. Her warning enables Scott to set up an adequate defense against the attack until reinforcements arrive to help him rout the Indians. With Jory killed during the battle, the Indians and trappers make their peace with Scott and agree to give him their cooperation. In the end, Scott, having to choose between the two women in love with him, turns to Nancy.

It was produced by Nat Holt and directed by Edwin L. Marin from a screen play by Kenneth Grant and Jack DeWitt, based on a story by Mr. DeWitt. The cast includes Robert Barratt, Walter Sande and others.

Suitable for the family.

**"Jigsaw" with Franchot Tone,
Jean Wallace and Marc Lawrence**

(United Artists, March; time, 71 min.)

A confused, choppy script makes this just ordinary entertainment. It is a murder melodrama, into which has been worked a preachment against racial and religious intolerance, for it revolves around the efforts of a special prosecutor to probe the affairs of a hate group, whom he believes responsible for two murders. The story is loaded with diverse characters and it has its exciting moments, but since it is lacking in conviction as well as in motivation it fails to hold one's interest. Throughout the action surprise appearances are made in bit parts by such stars as Marlene Dietrich, Burgess Meredith, John Garfield, Henry Fonda, and Marsha Hunt. These appearances will serve to amuse the spectator, but they are not enough to offset the fact that the story is so muddled that one does not understand what is happening.

The story opens with the murder of a printer in a small shop. The murder had been made to look like suicide, but Myron McCormick, a crusading newspaperman, obtains evidence indicating that it had been committed by a group of hate mongers because the printer knew too much about their activities. Shortly afterwards McCormick, too, is murdered. Franchot Tone, an assistant district attorney engaged to McCormick's sister, Betty Harper, starts a thorough investigation. McCormick's newspaper, aroused by the crime, begins to clamor for a special prosecutor to track down the killer and the ring behind him. Following up several clues, Tone meets Marc Lawrence, a shady politician, who offers to use his influence to make him the special prosecutor. But Tone wins the post, not through Lawrence, but through the efforts of Winifred Lenihan, a wealthy socialite, who for years had been a leader in the campaign for civic betterment. In the course of his investigation, Tone meets Jean Wallace, a sultry night club entertainer, whose photo he had seen on several hate posters. He cultivates her friendship and eventually works her into a spot where she is about to reveal the identity of the hate group's leaders, but before she can do so she is shot by a mysterious person. This incident sets off a chase in which Tone crosses paths with a number of unsavory characters, with the chase ending in an art gallery, where several of them are killed by the police before it is revealed that the brains behind the hate group was none other than Miss Lenihan, the respected socialite.

It was produced by Edward J. and Harry Lee Danziger, and directed by Fletcher Markle, who wrote the screen play in collaboration with Vincent McConnor, from a story by John Roeburt.

Adult fare.

**"Homicide" with Robert Alda,
Robert Douglas and Helen Westcott**

(Warner Bros., April 2; time, 77 min.)

A fair program murder melodrama. It starts off in a thrilling way, but before long it lapses into a routine account of a detective's hunt for a murderer, lacking novelty in plot and shaped along familiar lines. It should, however, give fair satisfaction in small-town and neighborhood theatres where not much attention is paid to story detail. Although the action is not slow, there is not much excitement until towards the finish, where the murderer, captured, gains the upper hand on the hero and prepares to slay him only to be subdued himself. The direction and acting are fair:—

Searching for a job on a citrus ranch, Warren Douglas, a transient worker, stumbles across John Harmon and Richard Benedict and catches them in the act of killing the ranch owner. They force the young man to testify at the inquest that the rancher died in a fall from his tractor, and later, the two criminals arrange with Robert Alda to dispose of him. When the young man's body is found hanging in a Los Angeles hotel, the coroner declares that he had committed suicide. Detective Robert Douglas suspects murder, however, when he learns that the former occupant of the

adjoining room had failed to register. With a saccharine tablet and the match cover of a hotel resort as his only clues, the detective goes to the hotel where, posing as an insurance investigator, he becomes friendly with Alda, the bartender, and Helen Westcott, the cigarette girl. Through clever detective work he learns that Alda is a diabetic who always kept a supply of saccharine tablets on hand, and that he was friendly with Harmon and Benedict. An investigation of Harmon's and Benedict's activities reveal to the detective that they were operating an illegal racing wire service in cahoots with Alda, and that they had murdered the rancher because of his refusal to permit them to lay an underground telephone cable across his land. Learning also that the transient worker had testified at the ranch owner's inquest, the detective accuses Alda of his murder and compels him to drive to police headquarters for questioning. En route, Alda tries to escape, but Douglas subdues him after a terrific fight. Alda confesses to the murder of the transient worker and pins the ranch owner's death on his criminal pals.

It was produced by Saul Elkins and directed by Felix Jacoves from a screen play by William Sackheim.

Unobjectionable morally.

**"Take Me Out to the Ball Game" with
Gene Kelly, Frank Sinatra, Esther Williams
and Betty Garrett**

(MGM, May; time, 93 min.)

A highly enjoyable blend of comedy, romance, music and dancing, lavishly produced and photographed in Technicolor; it should go over very well with all types of audiences, for it is gay and lively and the pace is breezy all the way through. The story, which takes place during the early baseball days of 1910, is lightweight, but this is of little consequence, for the value of the picture lies in the good comedy situations, the gags, the songs, and the well staged musical numbers. Outstanding, of course, is Gene Kelly's expert dancing. Kelly and Frank Sinatra make a good comedy team, and their clowning, with an assist from Betty Garrett, provokes many laughs. Not the least of the picture's assets is Esther Williams, whose beauty and form is always pleasing to the eye. All in all, it is a peppy, pleasant entertainment, the sort that helps one to leave the theatre in a good mood:—

Kelly and Sinatra, professional ball players doubling as a vaudeville song-and-dance team during the winter months, arrive in Florida for Spring training and learn that Esther Williams is the new owner of the team. Noticing that Sinatra is smitten with Esther, Kelly urges him to pursue her in order to divert her attention so that he (Kelly) might break training and indulge in night life. Esther, however, out-smarts Kelly and compels him to obey the rules. The feud between them eventually develops into a romance, while Sinatra finds himself pursued by Betty Garrett, a rabid ball fan. Kelly's superior ball playing keeps the team in the lead for the pennant, but towards the end of the season matters become complicated when Edward Arnold, a gambler who had bet heavily against the team, inveigles Kelly into accepting a night-club contract with a provision that he rehearse his dance routines at night. Kelly manages to attend the rehearsals undetected, but lack of sleep soon affects his playing and the team begins to lose games. Esther, learning of his violation, suspends him from the team. Realizing his mistake, Kelly gives up the night-club contract and manages to win back his place on the team. Arnold, to protect his bets, orders his henchmen to keep Kelly out of a crucial game. After a great deal of fisticuffs, in which Kelly is knocked unconscious, he recovers in time to win the ball game while Arnold and his men are rounded up by the police. It all ends with Betty and Sinatra deciding to get married, and with Esther winding up in Kelly's arms.

It was produced by Arthur Freed and directed by Busby Berkeley from a screen play by Harry Tugend and George Wells, based on a story by Gene Kelly and Stanley Donen. The cast includes Jules Munshin, Richard Lane, Tom Dugan and others.

Fine for the entire family.

RKO: Robert Mochrie, general sales manager, agreed with the committee that it was more profitable for his company to sell on a flat-rental basis to exhibitors who grossed in the neighborhood of \$100 or less on top pictures than to sell on percentage, but he reserved the right to demand a percentage deal in all other situations, and even on occasional pictures in the \$100 grossing theatres.

A few days after Mr. Mochrie made that statement to the committee, he sent a wire to it stating that, although RKO had from time to time sold small theatres on a flat-rental basis, his company reserved the right to request percentage deals from all theatres, regardless of his previous statement.

TWENTIETH CENTURY-FOX: Andy Smith, Jr., vice-president in charge of sales, stated that, at the time, he could not commit the company to a policy of eliminating "must" percentage pictures, but indicated that his company's desire was to move towards more flat-rental deals without specifying where this type of selling would either start or stop.

UNITED ARTISTS: Gradwell Sears, president, stated that he had no reservation in selling any of his pictures to any exhibitor on a flat-rental basis. He informed the committee that he had accepted flat-rental deals on such pictures as "Red River." But he pointed out that his desire was sometimes complicated by the insistence of a producer to approve the contract terms.

Mr. Sears' position is understandable; his method of selling has to conform to the terms demanded by the producer, for United Artists is only a releasing organization, and the strength of a picture frequently governs the rental terms that United Artists, under its agreement with the producer, must demand.

UNIVERSAL-INTERNATIONAL: A. J. O'Keefe, assistant general sales manager, refused to consider the elimination of "must" percentage pictures, no matter how little a theatre grosses. Later, the committee interviewed William A. Scully, general sales manager, who stated that the company's sales policy was formulated by the home office in consultation with the district and branch managers. The consultations are held in the field. But he would not state that the home office would eliminate percentage deals even in low-grossing theatres.

WARNER BROS.: Ben Kalmenson, general sales manager, stated that the company's present sales policy was to eliminate percentage deals on "A" pictures in theatres grossing \$150 or under. He stated that this was done because on the average the cost of checking more than offsets the extra film rental received from percentage deals.

The Allied committee has done a fine job, although the full results may not be known for some time. Sooner or later, all the film companies will realize, like those who have already realized it, that insisting upon percentage deals in low-grossing theatres is unprofitable for both the distributor and the exhibitor because the potential revenue does not warrant the cost of checking.

In these days of high living costs and decreased box-office receipts, the small exhibitor needs the extra few dollars that would otherwise be spent on checkers under a percentage arrangement. The distributor who does not recognize this fact is sure to suffer a decrease

in the business obtained from the small theatres, for, under the new order of things, there is bound to be a greater supply of product available to them, and the exhibitors undoubtedly will prefer to do business with the companies that will give them deals that offer the opportunity of profit. And to the small-town exhibitor a flat-rental deal is the only basis offering reasonable opportunity for profit.

'NOUGH SAID!

Bill Rodgers, MGM's vice-president in charge of sales, always manages to steal the headlines, at least so far as the exhibitors are concerned. The reason for it is that, when he talks, he makes sense.

In addressing his sales force at the recent Metro sales meeting on the coast, in celebration of the company's 25th Anniversary, Bill said the following to them:

"We warn every one of our men in the field to live up to the dictates set forth in the decree. No company is going to jail but individuals who are in contempt of court can go to jail."

In commenting upon this utterance of Bill's, Charles Niles, chairman of the Caravan Committee of Allied of Iowa and Nebraska, had this to say in a recent bulletin:

"Maybe that's why Bill Rodgers has done the best job of distribution in the industry. You just can't beat a man who shoots 'em right down the middle."

HARRISON'S REPORTS wishes to disagree with Charlie Niles on one point—that Bill Rodgers has done the best job of distribution. Other general sales managers, too, have done a good job for their companies. The difference, however, lies in the fact that Bill Rodgers has chosen to be human, to recognize that the exhibitors, too, have to make a living. And that is where Bill Rodgers excels—in the understanding way by which he treats his customers.

The writer knows from personal knowledge that, when an exhibitor convinces Bill Rodgers with accurate facts that he has lost money on one of the MGM pictures, he will not leave Bill's office empty-handed. Bill will not even argue—he comes through with a fair adjustment.

It is about time that the other sales heads adopted Bill's methods.

In adopting Bill's methods, they need not fear that they will be accused of plagiarizing; no one can be accused of doing something wrong when he determines to do something that is right—to adopt a sane and human attitude adopted by someone else. If they should do so, we shall have an industry in which every one will be happy. There is enough profit in our business to please everybody except those who want it all. After all, no one can become a millionaire today. The least that he can do, then, is to make it possible for others, too, to make a comfortable living. We all have a limited number of years to live, and one who adopts a take-it-all attitude cannot purchase a bit better place where he eventually hopes to land than the fellow who has nothing. If anything, his desire to accumulate inordinate wealth and, through wealth, power, shortens his life considerably.

Live and let live should be every man's attitude, just as it is Bill Rodgers'.

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No. 12

THERE IS NO DEPRESSION FOR GOOD ENTERTAINMENT

An interesting item appeared in a recent Bill Henry column of the Los Angeles Times, under the introductory title, "INFLATION." It is an item that every producer of moving pictures should read and digest. It reads as follows:

"One sure sign of rising or falling financial temperatures is the state of Broadway—the minute money gets a little tight, the night clubs begin screaming and the run-of-the-mill shows in the theatres begin fading like a one-day tan. You never have to worry about the hit shows, however. They know only one fiscal atmosphere— inflation. The latest quotations, I'm told, on such things as 'Death of a Salesman'—the current dramatic smash, or 'Kiss Me, Kate,' the musical, or 'As the Girls Go,' which is the traveling salesman's dream, are unbelievable. They tell me that any sort of a seat at all for 'Death of a Salesman' will cost you \$16, twice that much if you're taking somebody with you, and the 'Kiss Me, Kate' quotation is \$40 a pair."

What is true of stage shows is true also of moving picture entertainment. Good pictures draw overflow crowds into the theatres. By the same token, the picture theatres starve with poor pictures.

The industry is in tantrums as a result of the sudden advent of television. Lined up against the wailing wall are not only producers and distributors but also exhibitors. All seem to wonder where, to put the matter crudely, the next meal will come from if television continues to make progress. The truth of the matter is that the motion picture is not in danger, either from television or from any other source of entertainment. The motion picture is a permanent institution. It is in danger, very grave danger, only from itself. If the Hollywood producers keep on making pictures that drive patrons away there is no telling how badly we will be hurt.

There is no question that television eventually will become a formidable competitor to the motion picture. But while television is getting over its growing pains, a process that should take at least several years more, changes are taking place in the motion picture industry itself as a result of the Government's success in its anti-trust action against the major companies. With the majors compelled to divorce their theatre exhibition business from their production and distribution activities, and to desist from certain selling practices that resulted in a controlled market, they, as well as the independent producers, will now have to make pictures that will depend on merit for their success in a competitive market. Since the major producers can no longer be assured of a definite number of playdates for their pictures, no matter how inferior, through their reciprocal agreements with each other's affiliated theatres, their only chance of survival lies in a decided improvement in the quality of their product. That there will be an improvement in quality is certain, for in a free and open market no company will be able to remain in business with poor pictures.

Joseph Schenck once said that there is nothing wrong with the picture business that good pictures cannot cure. That remark is as true today as it was on the day he made it, despite the advent of television.

PRODUCTION ABROAD NOT SO SATISFACTORY

The American producers are beginning to find out that production abroad is not so satisfactory, even though they are using frozen funds.

The reasons for it are varied, and they bring to mind the very sad experience of the late Marcus Loew in 1925, when he was producing "Ben Hur" in Italy. Almost every one hired in Italy in connection with the picture had his hand stretched out, and would do nothing until his palm was crossed with silver. As a matter of fact, Mr. Loew became so disgusted that he recalled the company and produced the picture almost entirely in the United States.

What was true then is no doubt true now, not only in Italy but in almost every other country on the continent.

The producers who are making pictures abroad have found out that, in addition to the costly foibles of the native help, the expense entailed in sending abroad a company of American stars, directors and technicians is far greater than it would be if they were employed in the United States. Moreover, their salaries must be paid in American dollars, for none of them would accept either Italian liras, or French francs, or even British pounds. Payment must be made in sound American money.

This paper believes that the time will come when all the frozen assets in Europe will not be enough to make one good picture. With the production of each picture, the costs will rise to a point where the American producers will find it unprofitable to continue their production activities abroad.

And there is still another matter that the American producers must take into consideration. While they are producing abroad, they are creating unemployment at home. And that is not so good.

But their greatest consideration should be the fact that they are teaching the Hollywood technique to people who some day may become formidable competitors.

The producers, of course, argue that there is no other way by which they can recoup their frozen funds abroad. But there is a way: the theory propounded recently that the United States Government should buy the American producers' frozen funds, paying them the equivalent amount in dollars at home is a sensible plan, and strong efforts should be exerted to convince Congress that it would benefit the nation if such a plan were adopted, for much of the money the Government will use to buy the frozen assets will come back to it in the form of taxes on corporate profits as well as on the earnings of Hollywood people who are otherwise unemployed as the result of production activities abroad.

If Congress were convinced that the wider showing of American pictures abroad is just as necessary in the stopping of Communism as is the bolstering of the foreign economy, this paper feels sure that Congress would do something to guarantee to the producers the convertibility into American dollars of money earned abroad.

And Congress could be convinced, for the producers should have no trouble enlisting the support of the Hollywood labor unions, who, too, have a stake, in the form of continued employment, in whatever money the producers can bring back to this country.

"Impact" with Brian Donlevy, Ella Raines and Helen Walker

(United Artists, April 1; time, 111 min.)

Well produced and acted, this combination of romance and crime has all the ingredients that make for satisfactory melodramatic fare, but it is hampered by a long drawn out story that could stand some judicious cutting, particularly in the second half. The first half, which deals with the unsuccessful efforts of a faithless wife to murder her wealthy husband, is filled with suspense and interesting complications, but it bogs down in the second half, which deals with the husband's tender romance with a war widow, and with his efforts to lead the police to believe that he is dead so that his wife would be convicted for murder. Despite the picture's shortcomings, however, it should satisfy the less critical fairly well. To be noted is the fact that advertising plugs are worked into the different scenes for such products as Blue Ribbon beer, Raleigh cigarettes, Coca Cola, Mission Orange soda pop, Mabiloil gasoline, oil and tires, Gruen watches, and the trade name, Rexall:—

Deeply in love with Helen Walker, his wife, Brian Donlevy, a wealthy industrialist, does not suspect her clandestine romance with Tony Barrett, a young idler. Helen plots to kill Donlevy by arranging with him to take Barrett along on an automobile trip. She introduces Barrett as her cousin. On a dark road, Barrett slugs Donlevy and, thinking him dead, throws him into a ditch. But in fleeing the scene Barrett meets a fiery death in a crash with a gasoline truck. He is burned beyond recognition and identified as Donlevy. Helen pretends great grief over Donlevy's "death," but Charles Coburn, a detective, becomes suspicious when Barrett's fingerprints are found on Donlevy's briefcase. His investigation results in Helen's arrest and indictment for Donlevy's murder, while an alarm is sent out for Barrett as her accomplice. Meanwhile Donlevy had recovered and had learned of his supposed death and of Helen's arrest through the newspapers. Determined to make his erring wife stand trial for his "murder," Donlevy conceals his identity and obtains employment as a mechanic in a small-town garage operated by Ella Raines, a war widow, with whom he falls in love. Ella eventually learns the truth about his identity and persuades him to return to San Francisco and reveal that he was still alive. Helen, learning that Barrett had been killed, accuses Donlevy of his murder. Donlevy is indicted and brought to trial. Ella, convinced of his innocence, carries on an investigation of her own and, with the aid of Coburn, locates Anna May Wong, Helen's former maid, who furnishes them with positive proof that Helen and Barrett had plotted Donlevy's murder. Donlevy, cleared, looks forward to a new future with Ella, while Helen faces a jail term for attempted murder.

It was produced by Leo C. Popkin and directed by Arthur Lubin, from a screen play by Dorothy Reid and Jay Dratler.

Adult fare.

"Blondie's Big Deal" with Arthur Lake and Penny Singleton

(Columbia, March 10; time, 66 min.)

No better and no worse than the average picture of this series. Some picture-goers may laugh at the situation where the demonstration of the supposedly fireproof paint goes up in smoke and burns the mayor's beard. But this situation, as well as others in the picture, are too ludicrous to be enjoyed by people with some intelligence, no matter how little. Alan Dinehart III shows promise as an actor; he is natural. The photography is good:—

Arthur Lake invents a fireproof paint and hopes that, through it, Jerome Cowan, his boss, will win a contract for the construction of a new school building. A demonstration for the paint is arranged. But when a company consisting of fly-by-night contractors, who, too, were bidding on the contract, hears of the new paint, they send Ray Walker to Lake's home to do something about it. By glib talk, Walker, posing as a fire insurance representative, manages to substitute ordinary paint for Lake's paint. The demonstration

is held at Cowan's summer home and, when the mayor of the city lights a match, the paint explodes, causing the house to go up in flames along with the mayor's long beard. As a result, the school board decides to award the contract to the crooks. But smart Alan Dinehart III, a friend of Lake's son, Larry Simms, discovers the switch and, with the help of Penny Singleton, Lake's wife, exposes the crooks. At the suggestion of Alan, Penny had obtained a job as secretary to the crooked contractors, and had thus been enabled to obtain proof of their crookedness. With the crooks exposed, Lake gets credit for the invention and Cowan gets the contract.

It was produced by Ted Richmond and directed by Edwards Bernds from a story and screen play by Lucile Watson Henry. Harmless for children.

"Champion" with Kirk Douglas, Marilyn Maxwell and Ruth Roman

(United Artists, May 20; time, 99 min.)

Excellent! Of the pictures that have dealt with the prize-fight game and prizefighters, few, if any, have surpassed "Champion" in realistic action and dramatic impact. Based on the Ring Lardner short story of the same title, it is a powerful character study of a ruthless, egotistical boxer, a man rotten to the core, who violates every standard of decency and fair play in his dizzy rise to the championship. It is by no means a pleasant entertainment, for he ruins the lives of several women and causes much unhappiness to others who help him. But thanks to the masterful direction, the fine screen play, and the excellent performances of every one in the cast, the picture has a quality that fascinates the spectator and keeps his eyes glued to the screen throughout every minute of the action. Although cast in a role that is decidedly unsympathetic, Kirk Douglas turns in a brilliant delineation as the calloused fighter, making the characterization completely believable. The fight sequences are as real and exciting as any ever seen on the screen. At times, the action is quite brutal. Even though the picture lacks marquee names, word-of-mouth advertising probably will make it one of the outstanding box-office pictures of the year:—

Accompanied by Arthur Kennedy, his crippled brother, Kirk Douglas hitchhikes to California to take over his interest in a roadside restaurant, purchased from a Navy chum. Arriving there, he learns that his supposed partnership was a swindle. Harry Shannon, the owner, gives both boys jobs but warns them to stay away from his daughter, Ruth Roman. Kennedy falls in love with her, but she is attracted by the strength and virility of Douglas. Shannon, suspicious, forces Douglas to marry Ruth. He deserts her immediately after the ceremony, denouncing the marriage as a fraud. He looks up Paul Stewart, a fight manager who had offered to make a prizefighter out of him, and agrees to join him. Under Stewart's careful handling, he becomes a leading contender for the middleweight championship only to discover that he must first lose a fight to John Day, another contender, lest the boxing "syndicate" keep him away from the championship. He reluctantly agrees to throw the fight, but once in the ring he smashes Day into a helpless hulk. When Stewart is unable to square the double-cross with the "syndicate," Douglas throws him over to make a deal with Luis Van Rooten, a promoter who guarantees him a crack at the championship. His brother, disgusted, walks out on him. Money and ambition sweep away what little there is left of Douglas' conscience as he batters his way to the championship. He discards Marilyn Maxwell, whom he had taken away from Day, and then turns his attentions to Lois Albright, Van Rooten's pretty wife, who falls madly in love with him. But she, too, is discarded when Van Rooten gives up his interest in Douglas as payment to stay away from her. Later, when he learns that his wife, Ruth, planned to marry his brother after securing a divorce, he pursues her again. In the end, Douglas dies of a brain hemorrhage after successfully defending his title in a return match with Day.

It was produced by Stanley Kramer and directed by Mark Robson from the screen play by Carl Foreman.

Strictly adult fare.

**"My Dream is Yours" with Doris Day,
Jack Carson and Lee Bowman**

(Warner Bros., April 16; time, 99 min.)

Although it offers nothing extraordinary, this Technicolor romantic comedy-romance is pleasantly entertaining. Its story about the downfall of an egotistic star and the rise of a struggling unknown follows a familiar pattern; nevertheless, it shapes up as a blend of tried-and-true ingredients that should give an audience an evening of relaxed pleasure. The accent is on the comedy, but it is human and on occasion tenderly moving. There are no lavish production numbers, but the songs, as pleasantly sung by Doris Day, are listenable. Jack Carson, as a wide-awake radio talent agent, brightens the proceedings considerably with his fast chatter and gags, as does Eve Arden, as the sophisticated secretary to an advertising executive. Adolphe Menjou, S. Z. Sakall, Sheldon Leonard, and the late Edgar Kennedy are among the others who contribute amusing characterizations. Worked into the story is an entertaining live action-cartoon dream sequence featuring Bugs Bunny and Tweetie:—

When Lee Bowman, whom he had built up as a star radio crooner, walks out on him and leaves him without a replacement for a Hollywood radio show sponsored by S. Z. Sakall, Jack Carson loses his job with Adolphe Menjou's advertising agency. He determines to find a new star and, with money borrowed from Eve Arden, Menjou's secretary, goes to New York where he stumbles onto Doris Day, a young war widow with a child, whom he hears singing through a wired juke-box. He takes her to Hollywood and arranges an audition with Sakall. But Sakall, a lover of sentimental tunes, rejects her because she specialized in "jump" tunes. Despite Carson's ingenuity, Doris is unable to get a "break." Meanwhile she meets and falls in love with the conceited Bowman, who offers to make her a star if she would leave Carson. Doris refuses. One evening Bowman becomes intoxicated and is unable to sing on his program. Carson, seizing the opportunity, rushes Doris in as a replacement. She becomes an immediate hit and is given a contract to supplant Bowman. Carson, by this time in love with Doris, proposes marriage, but she tearfully declines, admitting her love for Bowman. Prompted by his devotion to Doris, Carson cooks up a scheme to help Bowman stage a comeback. Bowman, at first appreciative, soon displays his conceit, helping Doris to realize that he is really worthless. She ends up in Carson's arms.

Michael Curtiz produced and directed it from a screen play by Harry Kurnitz and Dane Lussier. The cast includes Selena Royle, Franklyn Pangborn, Frankie Carle's orchestra and others.

Suitable for the family.

**"Red Stallion in the Rockies" with
Arthur Franz, Wallace Ford, Ray Collins
and Jean Heather**

(Eagle-Lion, no rel. date set; time, 84 min.)

A fairly good outdoor melodrama, photographed in Cine-color, best suited for audiences who are not too discriminating. The story, which centers around a hunt for a circus horse turned wild, is basically routine, but it whips up enough excitement to satisfy the demands of the action fans. Moreover, it is wholesome and there are situations that direct human appeal. The most arresting as well as unusual feature of the film is a vicious battle between the stallion and an enraged elk. It is even more thrilling than the fight between the horse and the bear in the first "Stallion" picture. The magnificent scenery of the Colorado Rockies, which serves as the background, adds to one's enjoyment of the film. The direction and performances are adequate:—

Stranded when their circus goes bankrupt, Albert Franz, a trick rider, and Wallace Ford, a spicier, find temporary work on a ranch owned by Ray Collins, a religious man who disliked show people. James Davis, Collins' surly nephew and ranch foreman, tries to get the boys fired when he discovers that they were circus performers, but Collins permits them to remain. Jean Heather, Collins' restricted grand-

daughter, falls in love with Franz but keeps it a secret from her grandfather. When a pack of wild horses terrorize the area with destructive raids, Collins orders Davis to stand guard. But Davis goes to a dance instead, and that night the herd strikes, stealing brood mares and trampling the crops. Enraged, Collins thrashes Davis. Seeking revenge, Davis takes Collins' leather jacket and strikes Jean's pet elk with it repeatedly in the hope that the animal would one day attack Collins when he approaches it wearing the same jacket. In the course of events, Franz and Ford recognize the leader of the wild horses as an escaped circus horse of great value. They capture the animal and hide him before he can be shot by the ranchers, who had offered to pay a \$1000 reward for his capture dead or alive. Davis attempts to steal the horse from them but is stopped by Collins, who decides to turn the animal over to the authorities. While all wait for the sheriff, Leatrice Joy, Collins' wife, dons his leather jacket to protect herself against the chill air. The elk, seeing the jacket, attacks her. Just as he is about to gore her, the circus horse comes to the rescue and, in a murderous battle, routs the elk and saves Miss Joy, Collins, grateful, arranges for the boys to keep the horse for a new circus act, and permits Franz to marry Jean.

It was produced by Aubrey Schenck and directed by Ralph Murphy from a screen play by Tom Reed.

Suitable for the family

**"Saraband" with Stewart Granger,
Joan Greenwood and Flora Robson**

(Eagle-Lion, no rel. date set; time, 95 min.)

An absorbing British-made historical costume melodrama, lavishly produced and photographed in Technicolor. Set in the early 17th Century, it deals with the tender but ill-fated romance between Count Philip Konigsmark, a Swedish soldier of fortune, and Sophie Dorothea of Zell, the unhappy wife of the promiscuous George Louis of Hanover, who later became George I of England. Although it is somewhat confusing in the introductory reel, the story is for the most part interesting and poignant, and at times wildly exciting. It is particularly fascinating in its depiction of the corruption and intrigue that existed in the House of Hanover to assure George's succession to the English throne. From the standpoint of production, it is a film of rare beauty, with its magnificent settings and costumes enhanced considerably by the beautiful Technicolor photography.

In the development of the story, Dorothea (Joan Greenwood), a sixteen-year-old daughter of a duke, is forced for political reasons into a marriage with George Louis of Hanover, a fat, dissolute man. The marriage brings her humiliation and loneliness, and even the happiness she finds in the company of her two children is increasingly denied her. Meanwhile an agreement with England requires the House of Hanover to dispatch troops to fight against the Turks, and Countess Platen (Flora Robson), a once-beautiful, scheming woman, who was behind the plan to establish Hanover's claim to succession to the English throne, enlists the aid of Count Konigsmark (Stewart Granger), a Swedish soldier of fortune, to lead the troops in battle. Dorothea meets Konigsmark at various court functions, and before long they fall in love with each other. The Countess, passionately in love with Konigsmark herself, tries desperately to separate them but is unsuccessful. Dorothea, no longer able to bear the abuse of her husband, decides to run away with Konigsmark. But their well laid plans are discovered by the Countess, who arranges with the palace guard to ambush Konigsmark and kill him. As punishment for her plan to run away, Dorothea is compelled to renounce her marriage rights, and is banished to a life of seclusion in a remote castle, where she dies many years later without ever having shared the throne of England occupied by her brutal and vengeful husband.

It was produced by Michael Balcon and directed by Basil Dearden, from a screen play by John Dighton and Alexander MacKendrick.

Adult fare.

"The Lone Wolf and His Lady" with**Ron Randell and June Vincent**

(Columbia, no rel. date set; time, 59 min.)

Just an ordinary crook melodrama. It is not a picture for first-run houses, but may get by with non-critical audiences as a program attraction in small towns and in neighborhoods of big cities. The story, which is an involved, impossible affair, follows the cut and dried formula used in the other pictures in the series in that once again the hero, a reformed jewel thief, becomes involved in a diamond theft and is compelled to bring the criminals to justice in order to clear himself. It has its moments of suspense and excitement, but on the whole it is unimpressive. As a matter of fact, it has been padded considerably to give it a 59-minute running time:—

When the Tahara, the world's third largest diamond, is stolen by Robert Barrat and his henchmen from an exhibit, police inspector William Frawley promptly arrests Ron Randell, a former notorious jewel thief, who was attending the exhibit in the capacity of a special reporter for the Daily Register, a deal that had been promoted by June Vincent, another Register reporter, to help boost the paper's circulation. Randell escapes from the police and, with the aid of his valet (Alan Mowbray), locates the hideout of Barrat and his men. He finds that they had kidnapped Steven Geray, a distinguished lapidary who had originally cut and polished the diamond, and that they were trying to force him to cut the diamond in two. Randell breaks into the hideout. A fight ensues, during which he obtains the jewel and tosses it out of a window, where it is recovered by June. As all rush out to find the diamond, the police arrive and trap them, but not before June, unobserved, slips the diamond to Randell so that he would have a chance to return it and thus prove his innocence. Randell, however, discovers that the jewel in his possession is a fake. Lest he be accused of the substitution, he manages once again to escape from the police and, after a series of events, which are not seen by the audience, he produces the real diamond and explains that he had found it in Geray's lapidary case. He then proves that Geray, actually a thief, had switched the fake diamond for the real one during the fight with Barrat.

The picture was produced by Rudolph C. Flothow and directed by John Hoffman from a screen play by Malcolm Stuart Boylan, based on a story by Edward Dien. The cast includes Douglass Dumbrille, Collette Lyons and others.

Unobjectionable morally.

"The Crime Doctor's Diary"
with Warner Baxter, Stephen Dunne
and Lois Maxwell

(Columbia, no rel. date set; time, 61 min.)

This latest in the "Crime Doctor" series of mystery melodrama should serve adequately as a supporting feature in its intended market. The story is developed in an interesting way and, through competent direction and acting, the element of mystery is sustained. As a matter of fact, one is kept guessing throughout since several suspects, each with a definite motive, are suspected of the murder. The identity of the guilty person will come as a surprise to most armchair detectives. The production values are fair and the photography good:—

Paroled from prison, Stephen Dunne determines to find out who framed him on a charge of setting fire to a juke box music company, of which he had been the sales manager. Warner Baxter, a police psychiatrist who had been instrumental in gaining Dunne's parole, warns him to keep out of trouble. Lois Maxwell, a secretary in the music company and Dunne's sweetheart, stands by him, even though he had, prior to the fire, become involved with Adele Jergens, a girl-friend of Robert Armstrong, racketeer owner of a rival juke box firm. Among those suspected by Dunne of framing him were Armstrong, because of his affair with Adele; George Meeker, the new sales manager, who coveted both

his job and Lois; Don Beddoe, his employer, because of the insurance money; and Whit Bissell, Beddoe's simple-minded brother, because he had stopped him from recording idiotic songs. In the course of events, Meeker goes to the office one night to keep an appointment with Dunne and catches Bissell recording one of his songs. He remonstrates with him and orders him to leave the office. On the following morning, Meeker is found murdered. The police, told by Bissell that he had seen Dunne entering the building, set out to arrest him. Dunne goes into hiding and is given refuge by Lois, who helps him to escape when the police break into her apartment. Baxter starts an investigation and becomes friendly with Bissell, who gives him the record on which he had put his song on the night of the murder. Lois, calling Bissell a "crackpot," tries to discourage Baxter from playing the record. But Baxter plays it anyway and, after Bissell's song, he hears a conversation between Lois and Meeker in which Meeker, demanding that she marry him, threatens to tell the police that she had started the fire and had framed Dunne because of her jealousy over his affair with Adele. Their quarrel ends with the sound of shots. Realizing that she had been found out, Lois whips out a gun and prepares to kill Baxter to silence him. The timely arrival of the police upsets her plan, and she is killed in an exchange of shots. Dunne, exonerated, sets out to rehabilitate himself.

It was produced by Rudolph C. Flothow and directed by Seymour Friedman from a screen play by Edward Anhalt, based on a story he wrote in collaboration with David Bressler.

Unobjectionable morally.

"Law of the Barbary Coast" with
Gloria Henry, Stephen Dunne,
Adele Jergens and Robert Shayne

(Columbia; no rel. date set; time, 66 min.)

A fair program melodrama, the action of which unfolds in San Francisco during the 1880's. There is nothing extraordinary about the story, which deals with the efforts of a young girl to obtain evidence against a vice overlord for the murder of her brother, but it is fairly interesting, and the direction and performances are adequate enough to pass muster with undiscriminating audiences. Worked into the plot is a light romance between the heroine and a crusading district attorney. There is not much excitement in the action, and what there is of it is only mild:—

Having gambled away all his money in the El Dorado, a notorious dance hall and gambling den, Ross Ford, needing funds, is taken by Stephen Dunne, the manager, to the office of Stefan Schnabel, owner of the dance hall and vice lord of the Barbary Coast. Schnabel has him shanghaied and then murdered, stealing his expensive watch in the process. Ford's sister, Gloria Henry, investigates his disappearance and learns of his murder through Robert Shayne, the district attorney, who tells her that Schnabel undoubtedly was behind the crime but that the State lacked proof. Determined to get the proof, Gloria obtains employment at the El Dorado as an entertainer. Dunne falls in love with her, and she uses him to gain evidence by playing him and Schnabel against each other. Meanwhile she reports secretly to Shayne, and both fall in love. In playing up to Dunne, Gloria discovers that he was wearing her brother's watch. He tells her that Schnabel had stolen it from a man he had murdered. Gloria hurries to inform Shayne about this new development. She is followed and overheard by Adele Jergens, a jealous dance-hall girl Dunne had discarded. Adele exposes Gloria to Schnabel, who in turn orders Dunne to kill her. Dunne, however, tries to help Gloria to escape, and in so doing is shot and killed by Schnabel. The vice lord, wounded himself, is trapped by Shayne and eventually convicted on the evidence uncovered by Gloria.

It was produced by Wallace MacDonald and directed by Lew Landers from a story by Robert Libott and Frank Burt.

Adult fare.

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THE FACTS BEHIND THE FACTS

In his "On the March" column in the March 19 issue of *Motion Picture Herald*, Red Kann states that it is "standard practice in the bulletins of exhibitor associations, notably Allied, to concentrate a high order of firing power on the kind of film deals which producer owned, or operated, theatres make with their companions-in-arms." Meaning, Red explains, the producer-distributors with whom these circuits are affiliated.

Red goes on to point out that, aside from the "formalized attention" accorded the matter by the exhibitor units, the tremen in general have long suspected that the affiliated theatres receive "favored nation" treatment with regard to film rentals, and that many of them were convinced of it when it became known recently that subsequent-run houses operated by Paramount-Richards bought Paramount pictures at 15 per cent whereas Paramount sought to sell the same product to subsequent-run independents for 30 or 35 per cent.

But, continues Red, "many qualified observers, sufficiently disinterested to be accepted as reasonably impartial, take the position (that) the affiliated chains have been kicking in."

In an apparent effort to substantiate the thinking of these "qualified observers," Red gives a breakdown of the theatre admissions received and the film rentals paid by the RKO theatre circuit for the years 1945-46-47 and nine months of 1948. Basing his figures on the information contained in the RKO proxy statement issued recently to the stockholders in connection with the consent decree separating the company's producing and distributing activities from its exhibition interests, Red shows that the percentage of film rentals paid by the circuit for the different years ranged from 31.18 per cent to 34.04 per cent.

"Regardless of whether too much or too little," states Red, "the figures—and they are official—clearly show this circuit, at any rate, paid prices generally in tune with today's market." He then concludes with the observation that many of his readers will know that they are not paying as much.

Red Kann's figures are correct insofar as they concern the total film rental paid by the RKO circuit for the films it exhibited, but his percentages do not reflect an accurate picture of what the circuit paid for its films to producer-distributors other than its own parent company. And these are the percentage figures that count for comparative purposes, for the RKO circuit was in no position to bargain with its parent company as to how much it should be charged for RKO product.

If Red had examined page 14 of the RKO proxy statement, he would have found that the amounts paid by the circuit to its parent company as film rental represented the following percentages of total film rentals paid by it to all the distributors:

1945, 39%; 1946, 46%; 1947, 38%; and 1948 (9 months only), 34%.

Even these figures, however, although taken from the statement, do not accurately reflect the true percentages paid to the parent company in relation to the theatre receipts drawn by its product. But before we analyze these percentages let us examine Red's figures. He states:

"RKO and subsidiary companies reported \$39,391,233 in theatre admissions in 1945, spent \$12,383,688 on film service. That's 31.44 per cent.

"In 1946, theatre admissions totaled \$46,673,540 and film service \$15,889,653. And that's 34.04 per cent.

"The following year, theatre admissions bulked \$45,087,661, whereas film service cost \$14,896,437. The film buy, therefore, ran to 33.04 per cent.

"In the 39 weeks to October 2, 1948, theatre admissions were \$30,747,515. The film buy was \$9,588,149, or 31.18 per cent.

"The average for these three years and nine months was 32.59 per cent."

Let us now analyze the 1945 figures.

According to a table submitted by RKO in one of its briefs to the Federal District Court in New York, during the anti-trust trial, 23.1 per cent of the product shown in 92 of the circuit's wholly-owned 106 theatres was furnished by its parent company, while 76.9 per cent was supplied by other distributors during the 1943-44 season. In view of the fact that RKO released 38 pictures during the 1943-44 season, and has released a fewer number in the several seasons that followed, it is reasonable to assume that, for the period from 1945 to 1948, it did not furnish more than 23.1 per cent of its circuit's product requirements. If anything, the percentage may have been lower. But assuming that the 23.1 per cent held true for 1945, a breakdown of the figures for that year would be something more like the following:

Theatre admissions for 1945 were \$39,391,233.71. Since RKO furnished 23.1 per cent of the product, such a percentage of the total product should have drawn \$9,099,374.99 of the total theatre admissions. Likewise, the 76.9 per cent of the total product supplied by the other distributors should have drawn \$30,291,858.72 of the total theatre admissions.

Film "service" for 1945 amounted to \$12,383,688.98. Since RKO admits in its proxy statement that 39% of this sum was paid to it by the circuit, this amounts to \$4,829,638.68, leaving a balance of \$7,554,050.30 that was paid to all the other distributors. Broken down into percentages, this means that the circuit paid as film rental to its parent company 53.08 per cent of the gross receipts applicable to RKO product, and only 24.94 per cent of the gross receipts applicable to the other distributors' product. The figure of 24.94 per cent is the one exhibitors must use in comparing their rentals with those paid by RKO, not the 31.44 per cent figure arrived at by Red Kann. And even the 24.94 per cent figure is too high as will be shown later in this article.

If we were to use the same method of calculation for the other years analyzed by Red Kann, the results would show that in 1946 the circuit paid its parent company a film rental of 67.81 per cent as compared with 23.91 per cent to the other distributors. Kann's overall 1946 figure is 34.04 per cent. In 1947, the circuit paid RKO 54.45 per cent as compared with 26.87 per cent to the other distributors. Kann's 1947 figure is 33.04 per cent. For the nine months of 1948, the circuit paid RKO 45.90 per cent as compared with

(Continued on back page)

"The Undercover Man" with Glenn Ford and Nina Foch

(Columbia, April; time, 85 min.)

Good. The semi-documentary treatment of its theme has made this formula crime-busting story an exciting and interesting melodrama of its kind. Centering around the efforts of Government Treasury agents to obtain tax evasion evidence against an underworld overlord, the story depicts in an absorbing way the methods employed by the Treasury Department to catch income tax evaders. The violence is kept to a minimum, despite the several murders and sluggings, but the action keeps one in suspense throughout because of the mounting danger to the agents as they close in on the gang leader and his underlings. There is considerable human appeal in some parts of the story, and an appealing relationship between the hero and his wife. The direction is extra good and the performances of the entire cast impressive and convincing:—

Glenn Ford, a Treasury agent, arrives with two aides in a big midwestern city to obtain evidence of income tax evasion against a gangster overlord who had successfully outmaneuvered every effort to convict him of any crime. Ford soon finds himself up against the power of the gangster's organization; former employees who offer to turn stoolie-pigeon are murdered before they can talk, and other potential witnesses, terrorized, refuse to testify. The organization reaches everywhere, even going so far as to intimidate top officials in the police department. The gangster's clever lawyer, Barry Kelley, makes it impossible for Ford to make any headway. Discouraged, Ford decides to quit, but he changes his mind when the aged Italian mother of one of the gangster's murder victims gives him a ledger found among her son's effects, and pleads with him to continue the investigation. From the entries in the ledger, Ford learns the identity of the gangster's chief accountant (Leo Penn) and gets him to testify for the Government by offering him immunity and protection. Following Penn's lead, other witnesses accept Government protection, enabling Ford to secure an indictment against the gangster. Kelley, realizing that the "jig" was up, turns on the gang chief and hands vital evidence to Ford after making a deal for immunity. He tells him also that the entire trial jury panel had been "fixed." As they finish talking, a gangster car whizzes by spouting machine-gun fire. Kelley is killed but Ford escapes. Armed with the information given to him by Kelley, Ford sees to it that the "fixed" jury panel is switched and finally sends the underworld czar to prison.

Sidney Boehm wrote the screen play, based on an article written by Frank J. Wilson. It was produced by Robert Rossen and directed by Joseph H. Lewis. Adult fare.

"The Set-Up" with Robert Ryan, Audrey Totter and George Tobias

(RKO, no rel. date set; time, 72 min.)

An exciting prizefight melodrama, capably acted and intelligently directed, but it is a pretty sombre entertainment, with little comedy to relieve the tension. Primarily it is more suitable for men, for it deals with the sordid side of the fight game and parts of it are quite brutal. It holds one in tense suspense throughout because of the danger to the leading character, a washed-up 35-year-old fighter, who, hoping to make a comeback, wins a fight in defiance of an arrangement made between his doublecrossing manager and a gang leader that he "take a dive." The fight scenes are highly exciting. But the most interesting thing about the picture is its graphic depiction of the different characters who make up the fight game, such as the different types of fight fans, the rising and declining fighters, the dressing room personnel, and the "fixers." The closing scenes, where the gangster and his aides beat up the hero and deliberately smash his hand to end his fighting days permanently, are tensely dramatic and tragic. Robert Ryan is very good as the "has been" fighter, as is Audrey Totter, as his concerned wife, who pleads with him to give up the ring before he receives one punch too many. The picture is of program quality, but it is strong enough to top a double bill:—

Despite Audrey's pleas that he quit the ring because years of savage fighting had slowed him down, Ryan looks

forward to beating a younger boxer in order to establish himself as a top fighter once again. George Tobias, his manager, accepts a \$50 bribe from Alan Baxter, the other fighter's owner, to have Ryan "take a dive." But since Tobias felt that Ryan would lose the match anyway, he pockets the money and does not tell Ryan of the "fix." During the second round of the four-round bout, Ryan's opponent tells him to lie down in accordance with the agreement, bringing Ryan to the realization that Tobias had doublecrossed him. Tobias, fearful of what Baxter might do to him if Ryan should win, breaks down at the end of the round and offers Ryan the entire bribe to lose the fight. Angered, Ryan refuses, and in a wild slugfest knocks out his opponent in the final round. As he leaves the arena to return to his hotel room, Ryan is waylaid in an alley by Baxter and three of his henchmen, who beat him up severely and savagely smash his right hand to make sure that he will never fight again. Audrey finds him in the street, more dead than alive, but takes comfort in the thought that they will both be happier because of his inability to continue fighting.

It was produced by Richard Goldstone and directed by Robert Wise from a screen play by Art Cohn, based on a poem by Joseph Moncure March. The cast includes Wallace Ford, Darryl Hickman, James Edwards and others.

An adult picture.

"Adventure in Baltimore" with Robert Young, Shirley Temple and John Agar

(RKO, no rel. date set; time, 90 min.)

Revolving around the unconventional escapades of a teen-aged girl in the year 1905, this domestic comedy-drama is not without its moments of charm, warmth and humor, but on the whole the pace is slow and it is no more than mildly diverting. Its chief appeal will be directed to family audiences in the smaller situations. Most of the action centers around Shirley Temple, as the daughter of a liberal-minded minister, and the comedy stems from the predicaments in which she involves herself and her family because of her advanced ideas, which cause considerable gossip among the strait-laced citizenry and almost cost her father his appointment as bishop. Robert Young, as the understanding clergyman, is very good. As a matter of fact, it is his performance that gives the picture its charm and warmth:—

Shirley, an aspiring painter, is expelled from finishing school when she suggests to her prim principal that she be permitted to paint nude models. She returns to her home in Baltimore, where her father (Robert Young) tolerantly comforts her and calms the apprehensions of her mother (Josephine Hutchinson). Shirley is glad to see John Agar, her long-time boy-friend, but her jealousy is aroused over his attentions to Carol Brannan. One day Shirley tries to stop a brawl among several loafers and winds up in jail with them. Agar pays her \$50 fine. To repay the money, she persuades him to pose for a painting of "The Spirit of Labor," which she intended to enter in a prize competition. She does not permit Agar to see the painting, which had his face on an almost nude figure. The painting wins the prize, but when the townspeople recognize the face as that of Agar's, a scandal develops, endangering her father's chances of becoming bishop of the Maryland diocese. Bowing to the insistence of several vestrymen, Young agrees to send Shirley to out-of-town relatives for several weeks until things blow over. On the way to the railroad station with her mother, Shirley finds a jeering crowd of men blocking a suffragette parade. A riot develops when she and her mother go to the suffragettes' aid, and both land in jail. Young gains their release and, on the following day, delivers a stinging sermon on tolerance and the right of every human being to follow the dictates of his own conscience without being slandered by petty gossips. Despite his family's foibles, Young wins the post of bishop to every one's surprise. Meanwhile Shirley and Agar are reunited.

It is a Dore Schary presentation produced by Richard H. Berger and directed by Richard Wallace from a screen play by Lionel Houser, based on a story by Lesser Samuels and Christopher Isherwood. Suitable for the family.

"Outpost in Morocco" with George Raft, Akim Tamiroff and Marie Windsor

(United Artists, March; time, 92 min.)

Although considerable money has been expended in its production, this Foreign Legion melodrama has not turned out to be more than a routine, well-dressed action feature. The story is an ineffective rehash of the plots that have been used in many other Legion films down through the years, and the action for the most part is so wildly melodramatic that it becomes absurd. The best that can be said for it is that the authentic desert backgrounds, shot in North Africa, are striking, and that one sequence, where hundreds of Arab horsemen race wildly in a charge against the French garrison, is highly exciting. Neither George Raft, as the hero, nor Akim Tamiroff, as his chief aide, enact their roles with any degree of conviction. Marie Windsor, as an Arab chieftain's daughter, with whom Raft falls in love, meets the sultry demands of the role. All in all, it is the sort of hokum that should go over with juveniles and undiscriminating action fans; others will find it both unoriginal and preposterous.

Suspecting that Arab tribes were plotting an uprising, John Litel, colonel in command of French military headquarters in Tesket, assigns Raft, a captain in the French Legion, to head a convoy taking Marie Windsor, daughter of an Arab chieftain, back to her father's palace. Raft is instructed to learn the source of the trouble brewing among the Arabs. By the time they reach the palace, Marie and Raft fall in love. Meanwhile he discovers that her father was behind the native unrest. He returns to a nearby fort to report his findings, after which he goes to Tesket to bring back reinforcements. When Raft returns, he finds that the Arabs had attacked the fort and had killed the entire garrison. Raft takes command of the fort and dispatches Akim Tamiroff and several volunteers to destroy the palace's arsenal. Tamiroff finds the arsenal empty, but he succeeds in kidnapping Marie and bringing her back as a hostage. Unable to attack the fort without endangering Marie's life, the chieftain dynamites a river nearby, leaving the fort without water. With the men and horses dying of thirst, Raft views the situation as hopeless and decides to release Marie. She returns to the palace and learns that her father and his tribesmen were about to launch a large-scale attack on the garrison. She rides up into the front lines of the charging Arabs in a frantic attempt to reach her father and stop him, but her efforts prove in vain when both she and her father are killed by exploding mines that Raft had planted as a defense. With the rebellion quelled, other Arab leaders come to Raft and renew their oath of allegiance to the French government.

Joseph H. Ermoloff wrote the original story and screen play and co-produced it with Samuel Bischoff. Robert Florey directed it. Harmless for children.

"Ma and Pa Kettle" with Marjorie Main and Percy Kilbride

(Univ.-Int'l, April; time, 76 min.)

A weak slapstick comedy, of program grade. At best, its humor is only fair, and it is never amusing enough to provoke hearty laughter. It may get by with undiscriminating audiences in small-town and neighborhood theatres, but sophisticated patrons will find it boresome. As the parents of fifteen children who move with them from a tumble-down shack to an ultra-modern home won in a slogan contest, Marjorie Main and Percy Kilbride recreate the characters they portrayed in "The Egg and I." They try hard to be funny, but the comedy is so forced and repetitious that most of it falls flat:-

Better times come to Ma and Pa Kettle (Marjorie Main and Percy Kilbride) when Pa wins a push-button electronic house of the future in a tobacco slogan contest. When they move in, they find a bewildering assortment of modern improvements—air conditioning, humidifier, television, a revolving bar, kitchen gadgets, beds that fold into the walls—all operated by push buttons. The new surroundings make Pa very unhappy because of the trouble he gets into pushing

the wrong buttons. Disaster threatens their new life when a village gossip, Esther Dale, convinces the tobacco company that Pa did not originate the winning slogan and that he had stolen it from Emory Parnell, a roving peddler. The company orders the Kettles to move. Pa, unable to remember how he got the slogan, moves back to the old shack, but Ma and the children determine to resist the eviction and barricade themselves in the house. Meanwhile Meg Randall, a magazine writer assigned to do a feature story on the Kettles, refuses to believe that Pa stole the slogan and goes in search of the peddler. Just as the sheriff and his men surround the house, and Pa and a group of Indian friends come to Ma's rescue, Meg returns with the peddler and reveals that he got the slogan from Pa, thus guaranteeing the family's welfare. It all ends with Meg agreeing to marry Richard Long, the Kettle's eldest son.

The screen play was written by Herbert Margolis, Louis Morheim and Al Lewis. It was produced by Leonard Goldstein and directed by Charles Lamont.

Suitable for the family.

"Tulsa" with Susan Hayward, Robert Preston and Pedro Armendariz

(Eagle-Lion, April; time, 90 min.)

Very Good! Eagle-Lion has come up with a potent piece of screen merchandise in Walter Wanger's "Tulsa," which is a lusty, colorful story of the wildcatting days in oil-rich Oklahoma during the early 1920's. Photographed in Technicolor, the picture is a good example of melodramatic entertainment with a strong appeal to those who like their screen fare adventurous, rugged, and romantic. Gushing oil wells, a spectacular oil field fire, the dynamiting of oil towers to put out the blaze, and fist fights between the oil prospectors are among the many thrills that have been worked into the story, which deals with the ruthless pursuit of great wealth on the part of irresponsible oil operators, whose methods despoil the cattle-grazing lands and ignore the rules of oil conservation. The direction and acting are fine. Susan Hayward makes a fiery heroine as a ranch girl who becomes a fabulously wealthy oil queen, and Robert Preston is properly masculine as a two-fisted oil engineer who changes her methods of operation and wins her love. A most important contribution is the excellent camera work:—

When her father is killed accidentally by a dynamite blast set off in a newly-drilled oil well, Susan Hayward inherits his ranch as well as his hatred for oil prospectors, who polluted the waters of the grazing land streams, killing many cattle. Susan comes into possession of valuable oil leases when she unwittingly befriends a drunken oil man, who signs the leases over to her to repay her for her kindness. She plans to return the documents only to learn that he had been killed. Lloyd Gough, whose oil company had caused her father's death, offers to buy the leases from her, but she resolves to retain them and try oil drilling herself. Things go badly for her until the arrival of Robert Preston, a geologist, who proves to be the son of the man who had given her the leases. She makes him her partner and before long he brings in a real gusher. Both become fabulously wealthy, and Susan, seeking even greater power, decides to merge with Gough. Preston, a firm believer in the rationing of production as a conservation measure, breaks with Susan because of her disregard for the amount of oil drawn out of the ground. Matters come to a head when Susan, discovering that she had agreed to supply more oil than she was producing, breaks an agreement not to add more derricks on land leased from Pedro Armendariz, a close Indian friend, who did not want his grazing lands destroyed. A sensational oil fire started accidentally by Armendariz brings Preston to the scene. He takes command of the situation and, after rescuing both Susan and Armendariz from the flames, brings the fire under control. The disaster brings Susan to her senses, and she agrees to change her method of operation to permit oil drilling and cattle-raising to exist side by side.

Frank Nugent and Curtis Kenyon wrote the screen play, suggested by a story by Richard Womser. Walter Wanger produced it, and Stuart Heisler directed it. The cast includes Chill Wills, Edward Begley, Jimmy Conlin and others.

Suitable for all.

26.76 per cent to the other companies. Kann's figure for the period is 31.18 per cent.

There is one other point that should be noted before an exhibitor compares his film rental costs with those of the RKO circuit. The figures listed in the proxy statement come under the heading of "film service," and not film rental. Since there is nothing in the statement to indicate otherwise, the term "film service" may very well include such items as trailers, paper and lobby displays, as well as advertising costs. In such a case, the actual film rentals paid by the circuit to outside distributors could be cut down to about 20% of the gross, and even less than that.

Apropos of this discussion, mention should be made of an interesting analysis contained in the March 18 bulletin of the Associated Theatre Owners of Indiana, relative to the financial statements published by Paramount in an 86-page proxy statement issued to its stockholders in connection with the company's consent decree on theatre divorcement.

For the fiscal year ending Jan. 3, 1948, Paramount reports receipts of \$108,791,746, and lists film rentals, film accessories and attraction costs at \$27,596,524.

In order to arrive at the actual feature film rentals paid, the ATOI lists the type of stage attractions that played the different Paramount circuit theatres two weeks ago, and estimates conservatively that such attractions should cost at least \$4,000,000 a year. The ATOI then deducts 2% of the gross, or \$2,160,000 for shorts and news, thus leaving a feature film cost of \$21,436,524, or about 19% of the gross.

In view of the figures taken from both the RKO and Paramount proxy statements, there is no question but that the independent exhibitors and their organizations are justified in their claims that the big circuit theatres are not bearing an equitable share of the film rentals paid to the producer-distributors.

As Red Kann points out in his column, there has been much talk lately in producing and distributing circles about exhibitors in general giving up a bigger share of the box-office dollar so as to assure the studios of a better return on their investment and thus enable them to maintain a steady flow of product. If the producer-distributors would sell their pictures to the big circuits—affiliated and unaffiliated—on terms comparable to those demanded of the independent exhibitors, they would have no cause to bleat for a raise in film rentals. And the proof of their favored terms to the big chains is evidenced by the fact that they can buy top pictures at such a low figure that they can afford to show two of them on a double feature program; yet 35 and 40% is demanded of the average independent exhibitor for only one of those pictures.

"Temptation Harbor" with Robert Newton and Simone Simon

(Monogram, Feb. 27; time, 91 min.)

There is nothing wrong with this English-made picture insofar as direction and acting are concerned. The only trouble with it is the fact that the subject matter is very unpleasant. It is a case of a decent fellow going wrong by deciding to keep tainted money, a move that ends in murder. The direction is good, keeping the spectator in tense suspense. Even though Robert Newton has appeared to advantage in several pictures shown here, he is not yet popular enough for the American exhibitors to count on him as a box-office draw. Simone Simon never amounted to very much in American-made pictures, but it is better to have her in the cast than some unknown. The best acting is done by Margaret Barton, as the drudge who worships her father. The low-key photography helps to achieve a somber mood:—

From his railway tower in a harbor on the English channel, Robert Newton, a widower, sees two men fighting for possession of a suitcase. One man falls into the water and, as Newton rushes to the rescue, the other man, frightened, flees. Newton is too late to save the man but he retrieves the suitcase, which he finds is full of English paper pounds. Torn between turning the money over to the police or keeping it

for himself, Newton decides to keep it so as to bring security to his motherless daughter, Margaret Barton. He goes on a spree with Margaret, determined to enjoy life with her. At a midway sideshow he meets Simone Simon, a performer, and falls in love with her. Simone quits the show after a disagreement with her boss and goes to Newton's home to keep house for him and his daughter. Meanwhile William Hartnell, the murderer, tracks down Newton and seeks to recover the money. Simone finds out about the money and objects when Newton, troubled by his conscience, decides to turn it over to the police. Newton arranges to go to Paris with Simone and Margaret, but first goes to Hartnell's hideout to give him part of the money. Hartnell demands it all and starts a fight, during which he is killed by Newton. With murder on his conscience, Newton realizes that there is no escape and gives himself up to the police.

The screen play was written by Rodney Ackland, Frederick Gotfurt, and Victor Skutezky, based on the novel "Newhaven-Dieppe," by George Simenon. It was produced by Mr. Skutezky and directed by Lance Comfort.

An adult picture.

"Tuna Clipper" with Roddy McDowall

(Monogram, April 10; time, 77 min.)

Very Good. It is a picture that no exhibitor need hesitate to book and exploit, for the story is quite different from the ordinary run of product. Not only is the story itself full of situations that appeal to the emotions of sympathy, but it also has the added asset of showing tuna fishing in an interesting and entertaining way. The human interest is awakened by Roddy McDowall, who stands by his boyhood friend and shields him. The fact that the captain of the boat punishes his brother for playing practical jokes on young McDowall is another source of human interest. There is, of course, a girl in the story—Elena Verdugo, but because Roddy is still youthful the author had the good taste to leave out a love affair, although he does show that both youngsters liked each other. On the whole the picture is wholesome, and there is some comedy here and there:—

Roddy McDowall, son of Scotch parents, and Dickie Moore, son of Portuguese parents, both tuna fishing families, are inseparable friends. Roddy aspires to become a lawyer, but Dickie prefers booking race-track wagers. Dickie accepts a \$200 bet from Roland Winters but pockets the money in the belief that the horse would lose. The horse wins, and Dickie, panicky, hands whatever money he had left to Roddy with instructions to give it to Winters, and then runs away. When Winters threatens to kill both Roddy and Dickie unless he is paid, Roddy, against the wishes of his parents, takes a job on the Tuna Clipper sailed by Dickie's father and brothers. His father disowns him, and he becomes a boarder in Dickie's home. There, he incurs the enmity of Rick Vallin, one of the brothers, who makes life miserable for him on the boat. But when Roddy saves Vallin's life after an accident, Vallin becomes his friend. Returning from his second trip with more than four hundred dollars in his pocket, Roddy is met by Winters to whom he gives the money. As Winters leaves the boat, he falls into the refrigerated hold, and the crew, unaware of the accident, close the hold and sail away. A short way out Winters makes his predicament known and is saved. When he refuses to tell why he happened to be on the boat, the captain, suspicious, gives him a "ducking" in the sea. He finally talks and reveals that he had been compelling Roddy to pay off Dickie's debt. Meanwhile Dickie returns and reveals that he, too, had been paying off Winters with money earned as a jockey. Confronted with his doublecross, Winters is made to return Roddy's money. Roddy returns home and is forgiven by his parents, who had learned from Dickie why he had left home.

The story and screen play is by W. Scott Darling. It was produced by Lindsley Parsons and directed by William Beaudine.

Fine for the family circle.

IN TWO SECTIONS—SECTION ONE

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NERO FIDDLING WHILE ROME BURNS

While the British independent exhibitors, fighting for survival, were demanding that the quota of British films they are compelled to exhibit be reduced to twenty-five per cent so that more American films may be imported, J. Arthur Rank, the British film magnate, arrived in New York last week aboard the S. S. Queen Elizabeth and, in a press interview, expressed satisfaction with the British Board of Trade's order fixing the new quota at forty per cent, a reduction of five per cent.

It is no exaggeration to say that J. Arthur Rank is "fiddling" while the British box-offices "burn." The British exhibitors' business is at a low ebb; so low, in fact, that unless they are soon able to exhibit more American films, for which the British picture-going public shows a decided preference, many of them may soon be faced with bankruptcy.

Of course Mr. Rank is satisfied with the forty per cent quota, for it gives him a better chance to force his product down the British exhibitor's throat than if the quota were reduced to twenty-five per cent.

If Mr. Rank were not in the business of producing pictures, one would believe his assertion that his fight for more British pictures on British screens is purely patriotic; but since he is a producer, in fact Britain's largest, it becomes obvious that his motive is primarily to sell more British films to British exhibitors, regardless of how much money they might lose by such a policy. Mr. Rank, no doubt, is also patriotic; but you may be sure that his patriotism is a secondary consideration in his efforts to keep the quota as high as possible.

At the time he expressed his satisfaction with the new quota figure, Mr. Rank stated that grosses from British films of varying quality averaged above the best American pictures. Do they? If they did, why don't the British exhibitors demand that he make more pictures instead of demanding that the quota be restricted to twenty-five per cent British films and seventy-five per cent American films to be shown on British screens? Certainly the British exhibitors know the preferences of their customers better than J. Arthur Rank.

Mr. Rank has come to the United States to confer with the American producer-distributors on how to settle the differences between the American film industry and the British government. What can Mr. Rank possibly talk about? In recognition of Britain's economic problem, the American industry leaders opened their hearts to Mr. Rank and tried to be cooperative. In turn, Mr. Rank has done all there is in his power to shut out the American films from the British market, attributing his policy to patriotic motives. Has he any proposal by which the breach may be healed? If he has, then this paper, to paraphrase the Latin saying, will say to the American leaders: "Beware of J. Arthur Rank bringing presents."

There is just one way by which all differences may be settled: Let the British people decide which films they want to see, regardless of the country in which they were produced. That this is the best way is evidenced by the reception accorded in this country to two of Mr. Rank's own

pictures, "Hamlet," which won the Academy Award as the outstanding production of 1948, with Laurence Olivier, its star, winning the Award for the best performance by an actor, and "The Red Shoes," which won several Academy Awards for its music score, art direction and interior direction. Although neither picture may be classified as a type that will go over in a big way with the rank and file, the receipts on each picture will run into millions because many discerning American picture-goers want to see them. And there is also Mr. Rank's "Great Expectations," which went over very well in this country with all types of audiences.

Incidentally, the fact that Mr. Rank's good pictures make money in this country discounts his frequent assertion that the American producer-distributors are boycotting British films for selfish reasons. If Mr. Rank should produce more good pictures, he will not have to worry about playing time—it will be ready-made for him.

The British public is no different from the American public in its acceptance of good film fare. They are interested, not in a picture's origin, but in how much it entertains. Fortunately, neither the laws of Great Britain nor of the United States compel one to see motion pictures. And so long as the public in both countries can choose the pictures they want to see, there is nothing that Mr. Rank can do, no matter how much influence he wields, to compel any one to patronize his films.

To repeat a suggestion made by this paper several times, the only way to cure Mr. Rank is for the American producer-distributors to confine his many theatres to his own and other British pictures, depriving him of American product by giving it to his competitors. But if they want permanent results, they must continue to serve the Rank competitors even after Rank indicates a desire to capitulate. The American companies should not use the British exhibitors as tools to bring about Mr. Rank's capitulation, and then leave them in the lurch. So long as these exhibitors are willing to pay a just price, the American product should be made available to them ahead of Mr. Rank permanently.

BROTHERS UNDER THE SKIN

Recently the theatre of Jim Mote, an exhibitor of Sterling, Oklahoma, burned down.

Since Mote had no insurance on the building, there was danger that he and his family, consisting of his wife and two children, a boy and a girl, would suffer want.

Boxoffice printed an item about the tragedy to Jim Mote, and its subscribers sent in voluntary contributions and offers to help. As a result, Boxoffice decided to establish the Jim Mote Fund.

Steve Broidy, president of Monogram and Allied, has been in the business twenty-five years, and his sales force decided to make a drive, to be called "Steve Broidy's Twenty-fifth Anniversary Drive."

When Steve read about the Jim Mote tragedy, he resolved to do something more tangible; he decided to allot to the Jim Mote Fund a certain percentage of the monies received over normal receipts, the minimum to be \$5,000.

Like Steve Broidy, many other industryites have con-

(Continued on back page)

"Mr. Belvedere Goes to College" with Clifton Webb and Shirley Temple

(20th Century-Fox, May; time, 83 min.)

Clifton Webb's highly amusing characterization as Lynn Belvedere, the baby sitter of "Sitting Pretty," is repeated to very good effect in this entertaining comedy; it should be enjoyed by all types of audiences. This time Webb works his way through college, completing four years work in one year to obtain his master's degree. As in "Sitting Pretty," the laughs stem from the fact that Webb is a self-proclaimed genius, a suave, caustic fellow whose competence knows no bounds whether he is "slinging hash" in a sorority house, taking examinations, or defying "barbaric" campus traditions. He even excels in pole vaulting to win an annual track meet. Although the story is thin, it is human and funny, and the dialogue is extremely witty. Romance and human interest are worked into the story in the relationship between Shirley Temple, a war widow with a child, and Tom Drake, both students at the college:—

Needing a college degree to collect a \$10,000 award for his novel, Webb registers at Clemens College and is admitted on condition that no attempt be made to use the school for publicity for either his novel or himself. As a freshman, Webb is compelled to conform to tradition such as not shaving during "Whisker Week." He obtains employment as a waiter in a sorority house, and before long his acid tongue makes the girls behave like ladies. Meanwhile he finds himself pestered for an interview by Shirley Temple, a reporter on the college paper. He refuses, remembering the ban on publicity. When Webb defies the ban against shaving, he is hauled before the sophomore council, whose members adorn his face with a set of false whiskers. Shirley, watching the activities through a window, writes an article quoting Webb's derogatory remarks about college life. When he reprimands her for writing the story, she reveals that a magazine had offered to pay her \$500 for an exclusive interview with him. He refuses to grant permission lest he be expelled from the college. Meanwhile he learns that she is a war widow with a baby, a fact that she and her sweetheart, Tom Drake, had kept secret. Complications ensue when Drake's mother learns of the baby and accuses Shirley of "hiding her past." Shirley, believing that Webb had revealed her secret, angrily decides to write the magazine article in order to gain his dismissal. Webb, learning of her intentions, rushes to her apartment to stop her. When she refuses to admit him, he climbs through a window and is promptly picked up by two policemen on a "peeping tom" charge. He spends the night in jail, but on the following morning Shirley withdraws the charge and hands him the story she had prepared but did not mail. Shortly thereafter, when Webb receives his degree at the graduation ceremonies, he produces a magazine containing Shirley's article, which he himself had mailed in so that she could earn the \$500.

It was produced by Samuel G. Engel and directed by Elliott Nugent from a screen play by Richard Sale, Mary Loos and Mary McCall, Jr. The cast includes Alan Young and others. Fine for the entire family.

"Hideout" with Adrian Booth, Lloyd Bridges and Ray Collins

(Republic, March 8; time, 61 min.)

A moderately diverting program melodrama, revolving around a gang of jewel thieves. It should get by in double-billing situations as a secondary feature, although it is the sort of picture one forgets immediately after leaving the theatre. The story is ordinary and, as developed, is lacking in suspense, for the spectator guesses in advance just how it will progress. There is some excitement and comedy, but nothing exceptional. The direction and performances are adequate:—

After engineering the theft of a famous necklace, Ray Collins double-crosses two of his henchmen (Jeff Corey and Alan Carney) and hides out in a small Iowa town, where his attractive accomplice, Adrian Booth, was employed as secretary to Lloyd Bridges, the city attorney and candidate

for mayor. When Adrian loses her job because of a civil service rule, she becomes Collins' "secretary." Collins, assuming another name, posed as a retired oil man. Bridges, however, continues to date Adrian. One night he discovers the body of Charles Hallet, whom Collins had hired to cut the stolen diamonds. Collins takes the news calmly, but recognizes the murder as the work of Corey and Carney. Investigating the crime, Bridges comes across clues indicating that Collins was involved. He confides his suspicions to Adrian, who in turn informs Collins. Thinking fast, Collins cooks up a scheme whereby Adrian, accompanied by Bridges, would deliver the gems to a Chicago "fence," who in turn would kill them. Corey and Carney interfere with the plan by kidnapping the couple. Bridges subdues them in a vicious fight, during which he discovers that Adrian had the diamonds and was one of the thieves. He sends them all to jail, assuring his election as mayor.

It was produced by Sidney Bricker and directed by Philip Ford from a screen play by John K. Butler.

Unobjectionable morally.

"The Fan" with Jeanne Crain, Madeleine Carroll, Richard Greene and George Sanders

(20th Century-Fox, May; time, 79 min.)

Adapted from Oscar Wilde's "Lady Windermere's Fan," this comedy-drama is an artistic production, lavishly produced. But it is a conversation piece and, as such, will appeal chiefly to class audiences. It is doubtful if many picture-goers of the rank and file will enjoy it, for the pace is slow and the material old-fashioned. The story, which revolves around high London society in the early 1890's, is mainly a comedy of manners, but it has a number of sympathy-awakening scenes, brought about by the sacrifice of a frank adventuress in shielding her daughter from a possible scandal, with neither the daughter nor any one else knowing that her benefactor is her mother. All the players handle their assignments nicely, but Madeleine Carroll is outstanding as the adventuress. A silent version of the story was produced in 1926 by the late Ernst Lubitsch for Warner Brothers:—

Told in a series of flashbacks, the story revolves around Madeleine, a beautiful matron, who strikes up an acquaintance with Richard Greene, a wealthy young nobleman, for the admitted purpose of crashing London society. Through a polite form of blackmail, she compels Greene to set her up in a palatial house, and before long gossip of his activities reaches the ears of his wife, Jeanne Crain. Disturbed, she examines his checkbook and is shocked to discover that he had written numerous checks to Madeleine's favor. Despite his protests of innocence, she construes the evidence to mean infidelity. By this time, however, it is revealed to the audience that Madeleine is actually Jeanne's mother, whom she believed to be dead. Jeanne deliberately invites Madeleine to a ball, planning to insult her, but she is unable to do so. Angered at her husband, Jeanne decides to accept the attention of George Sanders, a wealthy bachelor, who had long pursued her. She goes to his apartment and waits for him to return from his club. Madeleine, discovering where she had gone, follows her and, after convincing her that she must not ruin her life because of a momentary hurt, spirits her out of the apartment just as Sanders returns with several friends, including Jeanne's husband. A crisis develops when Greene finds his wife's fan in the apartment. He demands to search the house and starts a row with Sanders. Just then Madeleine returns and claims the fan as her own, explaining that she had exchanged fans with Jeanne at the ball. The scandalous implication of her action ruins her chance to become a social leader, but she cheerfully accepts the further taint to her reputation, happy in the thought that she had saved her daughter's happiness. She departs from England without revealing her identity to Jeanne.

It was produced and directed by Otto Preminger from a screen play by Walter Reisch, Dorothy Parker and Ross Evans. The cast includes John Sutton, Richard Ney, Marita Hunt and others. Adult fare.

"Bride of Vengeance"
with Paulette Goddard, John Lund
and Macdonald Carey
(Paramount, May 6; time, 91 min.)

A lavishly produced costume melodrama, set in 16th Century Italy, but as entertainment it is no more than just fair. Its tale about the intrigues of the poisonous Borgias has its moments of spectacle and excitement, but on the whole it is unimaginative and is given more to talk than to action. Moreover, the story is fanciful, and its mixture of heavy drama and light comedy just doesn't seem to jell. Not much can be said for the acting, which shows a marked lack of subtlety. Intelligent picture-goers will, no doubt, find it too absurd and incongruous to be enjoyed, while many of the rank and file may become fidgety at the way the plot dawdles on incidentals:—

Thirsting for greater power, Caesar Borgia (Macdonald Carey) plots to capture the independent duchy of Ferrara without bloodshed in order to clear a military route to Venice, his next victim. He invites the Duke of Ferrara (John Lund) to Rome but is unable to win him over. Changing his tactics, Caesar murders the husband of his own sister, Lucretia (Paulette Goddard), and tricks her into believing that it was the work of the Duke. He then induces her to agree to marry the Duke, so that she may poison him at an opportune moment, thus gaining her revenge and at the same time aiding his military coup. Aware that Caesar was up to trickery in offering his sister's hand in marriage, the Duke, to gain time in secretly perfecting a cannon large enough to withstand an attack agrees to wed her. Lucretia finds herself falling in love with the Duke until she learns of his secret cannon. Convinced that his love was just a sham, she poisons him, then rushes to meet Caesar, waiting on the outskirts of the duchy with his troops, to inform him of her deed. There, one of Caesar's aides inadvertently reveals that Caesar himself had murdered her first husband. Enraged, she rushes back to Ferrara to warn the people of the impending attack. Meanwhile the Duke had survived the poison and had wheeled his cannon into place to defend the duchy. Lucretia, upon her arrival, confesses her unwitting part in the intrigue and informs the Duke of the direction from which Caesar would attack. The information enables the Duke to wipe out Caesar and his army, and to look forward to a peaceful life with Lucretia.

It was produced by Richard Maibaum and directed by Mitchel Leisen from a screen play by Cyril Hume and Michael Hogan, based on a story by Mr. Hogan. The cast includes Raymond Burr, Albert Dekker and others.

An adult picture.

"Sleeping Car to Trieste"
with an all-British cast

(Eagle-Lion, no rel. date set; time, 95 min.)

Produced in Britain, this espionage melodrama is a fairly good remake of "Rome Express," made by Gaumont-British in 1932. Like the first version, it is done in the "Grand Hotel" manner, with all the action taking place on a moving train. Many characters are introduced, several of whom become innocently involved in a murder with embarrassing results. Except for the opening scenes, the first half of the picture is somewhat slow because much footage is devoted to establishing the different characters, but the second half is exciting and suspenseful, holding one's interest well. It has considerable comedy, too, much of which is provoked by the down-trodden male secretary of a pompous, self-centered author-lecturer. The emphasis on sex, coupled with the depiction of an illicit love affair between a married man and his girl-friend, makes the picture best suited for adult audiences:—

Searching for Alan Wheatley, their accomplice in the theft of a vital diary containing political secrets, Albert Lieven and Jean Kent, international adventurers, board a train bound for Trieste. Wheatley had double-crossed them and had escaped with the diary. Finding himself sharing a

compartment with Paul Dupuis, a French police inspector, Wheatley conceals the diary in another compartment. Later, in the dining car, Derrick De Marney, a married man traveling with his girl-friend, Rona Anderson, is horrified when an old family friend approaches him. Wheatley, seated at the same table, senses De Marney's predicament and saves his face by saying that he is sharing De Marney's compartment. Terrified when he sees Lieven in the dining car, Wheatley takes refuge in De Marney's compartment and refuses to leave. De Marney, expecting Rona, fights with Wheatley and is knocked unconscious. Just then Lieven enters and murders Wheatley. De Marney, regaining consciousness, is arrested for the murder. Meanwhile Finlay Currie, a pompous author-lecturer, finds the diary hidden in his compartment and conceals it. Lieven, attempting to force Currie to give him the diary, is arrested. Dupuis, investigating the murder, sifts the testimony of the different characters involved and finally unmasks Lieven as the murderer. Trapped, Lieven grabs the diary and leaps from the train, only to lose his life under the wheels of another train. Arriving in Trieste, the different passengers, sobered by their experience, go their various ways with new resolutions.

It was produced by George H. Brown and directed by John Paddy Carstairs from a screen play by Allan Mackinnon, based on a story by Clifford Grey.

Adult fare.

"Scott of the Antarctic" with John Mills

(Eagle-Lion, no rel. date set; time, 111 min.)

Photographed in Technicolor, this fascinating, stirring dramatization of Captain Scott's ill-fated expedition to the South Pole is a screen masterpiece. Although it is a picture with a particular appeal to discriminating picture-goers, it should be appreciated also by the masses, for it is a gripping, tragic depiction of courage and self-sacrifice, told so realistically that one feels as if he were watching the actual event. The photography is worth the price of admission; the vast frozen wastes, the ice fields and glaciers, are at once beautiful and terrifying, giving one a keen appreciation of the perils faced by Scott and his companions in their heroic battle against the agonizing elements. The action throughout is thrilling, and much of its tense dramatic power stems from the natural performances of the entire cast, especially John Mills, as Captain Scott.

The story, which is a factual account of the expedition, opens in England in 1909 with Scott determining to reach the South Pole after learning that Shackleton had failed by 90 miles to reach it. He spends many months raising funds through private subscriptions and a government grant, and eventually sets sail for the Antarctic with a hand-picked crew. After setting up a base at Camp Evans in November, 1911, Scott forms his men into separate teams, each to go a specific distance to deposit food and materials at different depots so that the few men who make the final dash for the pole would have the supplies available on the return trip. After many hardships, during which the motor sleighs break down and the horse and dog teams can no longer continue, Scott and four companions make their final bid for the pole on foot, hauling their own sledge. They reach their goal on January 18, 1912, despite many hazards, only to find that Amundsen, the Norwegian explorer, had arrived there one month ahead of them. Bitterly disappointed, they begin the 900-mile trek homeward immediately. Bad weather hampers their movements, and before long one of the men dies from lack of food. Later, another man develops a gangrenous foot and, rather than become a burden to the other three, walks out of the tent into a blizzard, never to return. Scott and his remaining two companions struggle on, but a fierce blizzard stops them when only 11 miles from food and shelter. Sick and hungry, all three die. A searching party finds their frozen bodies eight months later.

It is a J. Arthur Rank presentation, produced by Michael Balcon and directed by Charles Frend from a screen play by Walter Meade and Ivor Montague.

It is an excellent film for children because of its educational quality.

tributed to the Jim Mote Fund. This help to a little fellow in distress is not an isolated instance showing the human character of the American people, particularly of show people, who are always ready to lend a helping hand whenever disaster strikes.

Regardless of the fact, however, that Steve Broidy has decided to give a certain percentage of his company's receipts to the Mote Fund, the sales drive in his honor deserves the support of the independent exhibitors as a matter of self-preservation—to assure themselves of a continued source of product. The independent producers are not having an easy time; they are finding it more difficult every day to produce pictures, for the banks in Hollywood have either withdrawn from the production loan field or have imposed such stringent regulations on production loans that an independent producer finds it virtually impossible to secure the necessary financing of his pictures.

Imagine what would happen if the independents went out of business and there remained only the major companies. The Lord would have to have mercy on the independent exhibitors.

Monogram and its subsidiary Allied Artists have made great progress in the last few years. Their pictures are no longer those cheap ones they used to "paste" together; today their product is given care, just as good care as would be given by the major companies for the money spent on them. So in supporting the Steve Broidy sales drive you not only contribute to the company's greater progress but also help to assure yourself of an additional source of product, a source that acts as a reminder to the major companies that they are not alone in the field.

"Duke of Chicago" with Tom Brown, Audrey Long and Grant Withers

(Republic, March 15; time, 59 min.)

Routine program fare. As a prizefight melodrama, it lacks the speed and excitement generally associated with pictures of this type, but it should serve adequately as a supporting feature for audiences that are not too particular. The plot, which revolves around an honest fighter's defiance of a big-time gambler's efforts to make him "throw" a fight, has been used many times and does not present any novel twists. As a matter of fact, one guesses in advance just how the story will develop. Most of the excitement occurs in the closing reels, where the hero wins the fight while on the verge of being knocked out himself. But there are few thrills since there is nothing exceptional about the fight sequences, and since the outcome is obvious:—

Having retired as middleweight champion at the insistence of his socialite fiancee (Lois Hall), Tom Brown had joined her father (Paul Harvey) in the book publishing business. Harvey informs Brown that their business needed money to avoid bankruptcy. Lois leaves on a world cruise, and Brown, in the belief that she will hear nothing of it, arranges with his old manager, Skeets Gallagher, to seek a match with the current title-holder (Harvey Parry). Promoter Joseph Crehan balks at the match because he felt that Brown's fighting days were over, but he consents when Grant Withers, a big-time gambler, offers to underwrite Brown's share of the purse. Withers hires a fast-talking press agent to build up Brown as the favorite, planning to cash in on what he believed would be a sure victory for Parry. To insure his bets, Withers drops a pointed hint to Brown that he will remain healthy only if he emerges the loser. Columnist Audrey Long, Lois' younger sister, learns of Withers' intentions. She enlists the aid of DeForest Kelley, a sports writer, who visits Withers and threatens to expose him unless he takes the pressure off Brown. Kelley is found murdered on the following day, and the police secretly assign a detective to watch Withers' movements. Unable to back out of the fight because he had already accepted his end of the purse to save his publishing business, Brown enters the ring on the night of the fight and, despite the pain of a broken hand, wins the bout, after which he is

sent to a hospital. Withers, having suffered a heavy loss, orders one of his henchmen to the hospital to dispose of Brown. The thug, however, is picked up by the police in the nick of time. Meanwhile Lois, having heard about the fight, wires Brown breaking their engagement. But her action clears the way for a romance between Audrey and Brown.

It was produced by Stephen Auer and directed by George Blair from a screen play by Albert DeMond, based on a novel by Lucian Cary.

Suitable for the family.

"Daughter of the West" with Martha Vickers and Philip Reed

(Film Classics, Feb. 15; time, 76 min.)

Although some of the situations are childish, the picture on the whole is good and should go over at the box-office, for it is refreshingly different. Photographed in Cinecolor, it deals with the customs of the Navajo Indians, with which very few Americans are acquainted. The funeral of the girl who had killed herself in expiation of her sin should interest the spectator. The scene that shows Philip Reed walking over the embers is realistic, even though it is done only by implication—no actual stepping on the fiery coals is shown. The tribal dance, headed by the medicine man, is interesting. Martha Vickers is very pleasing as the school teacher, and Philip Reed is competent as the educated Navajo; his makeup is very good. The color photography is fine:—

Martha Vickers, after consulting with William Farnum, a California Mission priest, sets out for the Navajo country to teach the Navajo children a better way of life. There she meets Reed, a young Indian brave, who helps her with her work. Having just returned from the Carlisle Indian School, Reed, too, was full of idealistic plans for his people. But Donald Woods, the new Indian agent, is determined to stop progress; he and his henchmen had discovered that the territory was rich in copper ore, and he uses his official position to make the Indians deed their property to him, even to the extent of getting them intoxicated and putting their fingertips on the deeds. Meanwhile Marion Carney, Reed's childhood sweetheart, becomes intensely jealous over his attentions to Martha. When one of Woods' henchmen shoots and kills an Indian to prevent him from revealing Woods' plot against the Navajos, Reed rushes to the spot and picks up the gun. He is found with the weapon in his hand and arrested by Woods. Pedro de Cordova, Reed's father and the Navajo chief, insists that his son be tried in accordance with Indian law. Reed, unable to prove his innocence because Marion, influenced by Woods, had testified against him falsely, demands that he be allowed to prove his innocence by walking on embers. His bravery frees him. Marion, feeling guilty for having lied about Reed, kills herself in a leap from a cliff. Woods, fearing that he had been found out, prepares to escape the Indians' wrath. But soldiers from a fort nearby, summoned by Martha, arrive in time to arrest him and his henchmen. A military tribunal condemns them to death. Upon learning that Martha had visited the Mission priest and had discovered that she is part Indian, Reed embraces her out of joy. They decide to marry after Reed is appointed as the new Indian agent.

The picture has been produced by Martin Mooney and directed by Harold Daniels from a screen play by Raymond L. Shrock, based on a novel by Robert E. Callahan.

Suitable for the family circle.

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HARRISON'S REPORTS

Vol. XXXI

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Thunder in the Pines—	
Screen Guild (61 min.)	not reviewed
Trail's End—Monogram (55 min.)	not reviewed

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Tuna Clipper—Monogram (77 min.)	52
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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

12 Strike It Rich—Cameron-Granville	Jan. 1
11 Bad Men of Tombstone—Sullivan-Reynolds	Jan. 22
15 Bad Boy—Murphy-Nolan-Wyatt	Feb. 22
9 Massacre River—Madison-Calhoun	Apr. 1
14 Stampede—Cameron-Storm	May 1

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

135 Shockproof—Wilde-Knight	Jan.
136 The Dark Past—Holden-Cobb-Foch	Jan.
181 Loaded Pistols—Gene Autry (79 m.)	Jan.
138 Song of India—Russell-Bey-Sabu	Feb.
137 Slightly French—Lamour-Ameche	Feb.
139 The Affairs of a Rogue—Aumont	Feb.
166 Challenge of the Range—Starrett (56 m.)	Feb. 3
114 Ladies of the Chorus—Jergens-Brooks	Feb. 10
140 The Walking Hills—Scott-Raines-Bishop	Mar.
182 The Big Sombrero—Gene Autry (78 m.)	Mar.
122 Boston Blackie's Chinese Venture—Morris	Mar. 3
108 Blondie's Big Deal—Singleton-Lake	Mar. 10
116 Manhattan Angel—Jean-Ford	Mar. 17
141 Knock On Any Door—Bogart-Derek	Apr.
The Undercover Man—Ford-Foch	Apr.
112 Rusty Saves a Life—Donaldson	Apr. 8
168 Desert Vigilante—Charles Starrett	Apr. 8
152 Home in San Antone—Musical Western	Apr. 15
The Mutineers—Hall-Jergens	Apr. 22

Eagle-Lion Features

(165 West 46th St., New York 19, N. Y.)

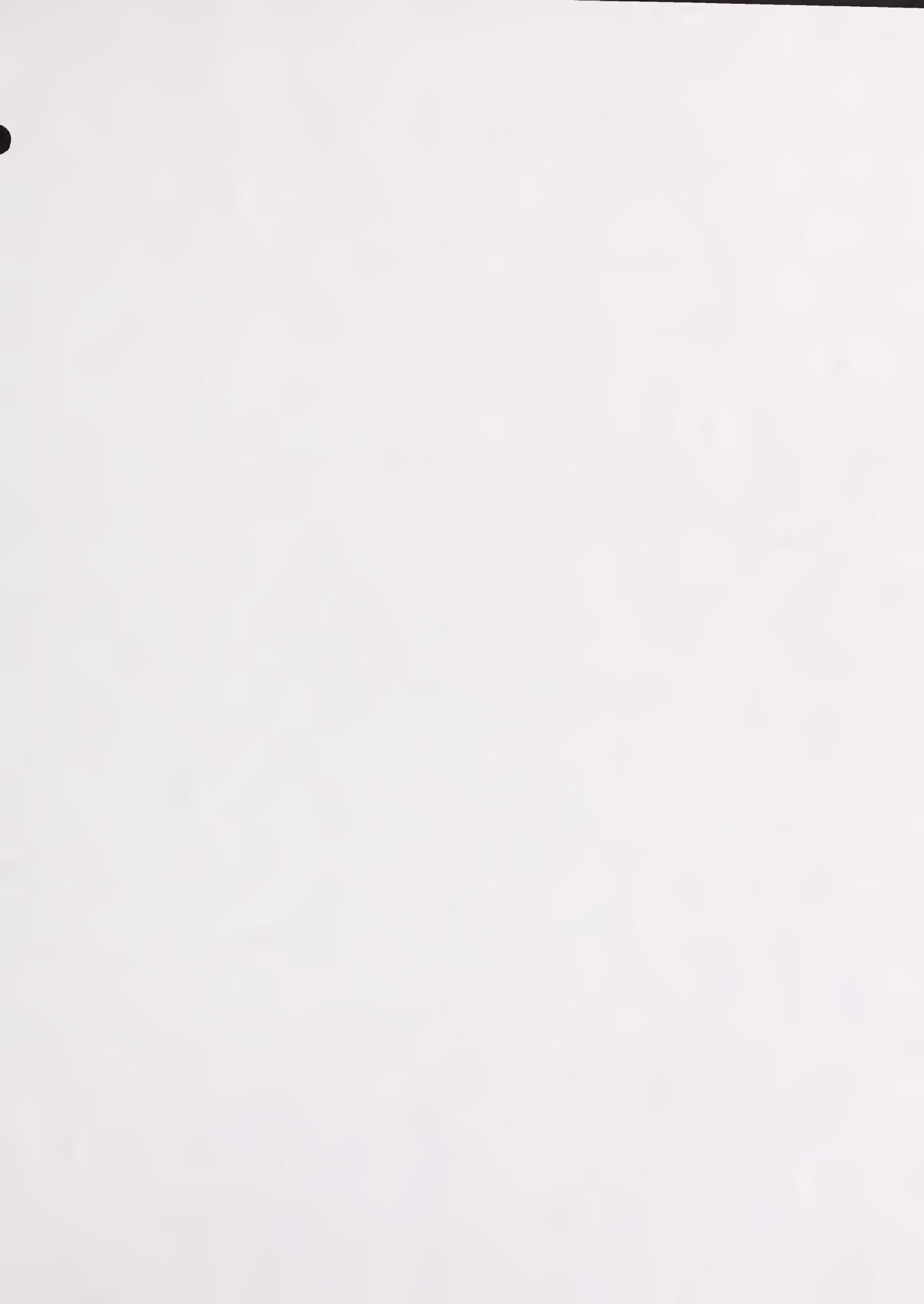
910 He Walked by Night—Brady-Basehart	Nov.
911 Parole, Inc.—O'Shea-Bey-Ankers	Dec. 11
909 The Strange Mrs. Crane—Lord-Shayne	Dec. 18
912 An Old-Fashioned Girl—Jean-Lydon	Jan. 19
919 Blanche Fury—British cast	Feb. 16
953 Ride, Ryder, Ride—Jim Bannon (59 m.)	Feb. 23
925 Red Stallion in the Rockies—Franz-Heather	Mar. 2
985 Since You Went Away—Reissue	Mar. 9
923 Miranda—all-British cast	Mar. 16
941 It Always Rains on Sunday—British cast	Mar. 23
916 Broken Journey—British cast	Apr. 6
927 Tulsa—Hayward-Preston-Armendariz	Apr. 13
954 Roll, Thunder, Roll—Jim Bannon	Apr. 13
920 Scott of the Antarctic—all-British cast	Apr. 20
Alice in Wonderland—Live-action puppets	not set
Reign of Terror—Cummings-Dahl-Basehart	not set
Shamrock Hill—Ryan-MacDonald	not set
The Big Cat—McCallister-Garner-Foster	not set
The Red Shoes—British-made	not set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

909 Hills of Home—Gwenn-Leigh	Dec.
910 Words and Music—Garland-Rooney	Dec.
908 A Night at the Opera—reissue	Dec.
907 San Francisco—reissue	Dec.
913 The Kissing Bandit—Sinatra-Grayson	Jan.
911 Three Godfathers—Wayne-Armendariz	Jan.
912 Picadilly Incident—British-made	Jan.
915 Command Decision—all-star cast	Feb.
914 Act of Violence—Van Heflin-Ryan	Feb.
916 The Sun Comes Up—Jarman-MacDonald	Feb.
917 The Bribe—Taylor-Gardner-Laughton	Mar.
919 Force of Evil—Garfield-Pearson-Gomez	Mar.
918 Caught—Mason-Ryan-Bel Geddes	Apr.
912 Little Women—Allyson-Lawford-O'Brien	Apr.
921 Take Me Out to the Ball Game—	
Sinatra-Williams-Kelly	Apr.

(Continued on next page)



Big Jack—Beery-Conte-Main	Apr.
923 The Great Sinner—Peck-Gardner-Huston	May
The Barkleys of Broadway—Astaire-Rogers	May
Edward, My Son—Tracy-Kerr	June
Neptune's Daughter—Skelton-Williams	June
The Secret Garden—O'Brien-Stockwell	not set
920 Tale of the Navajos—Native cast	not set
The Stratton Story—Stewart-Allyson	not set

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

4851 Hidden Danger—J. M. Brown (55 m.)	Dec. 5
4805 Jiggs & Maggie in Court—Yule-Riano	Dec. 12
4806 The Feathered Serpent—Roland Winters	Dec. 19
4829 Incident—Douglas-Frazee	Jan. 23
4841 Crashin' Through—Whip Wilson (58 m.)	Jan. 29
4861 Gun Runner—Jimmy Wakely (56 m.)	Jan. 30
4830 Henry, the Rainmaker—Walburn-Catlett	Feb. 13
4852 Law of the West—J. M. Brown (54 m.)	Feb. 20
4803 The Big Fight—Joe Kirkwood	Mar. 6
4862 Gun Law Justice—Jimmy Wakely (54 m.)	Mar. 13
4806 Bomba—The Jungle Boy—Sheffield-Garner	Mar. 20
4826 Temptation Harbor—British-made	Mar. 27
4853 Trail's End—J. M. Brown (55 m.)	Apr. 3
4804 Tuna Clipper—McDowall-Verdugo	Apr. 10
4816 Fighting Fools—Bowery Boys	Apr. 17
4842 Mark of the Whip—Whip Wilson	Apr. 24
4824 Sky Dragon—Roland Winters	May 1
4863 Frontier Fear—Jimmy Wakely	May 15
4810 Melody Roundup—Jimmy Davis	May 29
4854 The Kid Comes West—J. M. Brown	June 5

Paramount Features

(1501 Broadway, New York 18, N. Y.)

4806 Disaster—Denning-Marshall	Dec. 3
4807 The Paleface—Hope-Russell	Dec. 24
4808 The Accused—Young-Cummings	Jan. 14
4809 Dynamite—Welles-Gargan	Jan. 28
4810 My Own True Love—Calvert-Douglas	Feb. 4
4811 Whispering Smith—Ladd-Marshall	Feb. 18
4812 Alias Nick Beal—Milland-Totter	Mar. 4
4815 El Paso—Payne-Russell	Apr. 1
4814 A Connecticut Yankee—Bing Crosby	Apr. 22
4816 Bride of Vengeance—Goddard-Lund	May 6
4813 Streets of Laredo—Holden-Carey	May 27
4817 Manhandled—Duryea-Lamour	June 10
4818 Sorrowful Jones—Hope-Ball	July 4

Prestige Pictures Features

(1250 Sixth Ave., New York 20, N. Y.)

(Distribution through Universal-International)
(No national release dates)

The End of the River—Sabu
Dulcimer Street—British cast
Snowbound—British cast
One Night with You—Roc-Martini

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

Group 3

908 Every Girl Should Be Married—Grant-Drake
909 Blood on the Moon—Mitchum-Bel Geddes
910 Indian Agent—Tim Holt (65 m.)

Group 4

911 The Boy with Green Hair—Stockwell-O'Brien
912 The Last Days of Pompeii—reissue
913 She—reissue
914 Tarzan's Magic Fountain—Barker-Joyce

Group 5

915 Gun Smugglers—Tim Holt (60 m.)
916 A Woman's Secret—O'Hara-Douglas
917 Mourning Becomes Electra—Russell-Massey
918 The Clay Pigeon—Williams-Hale

Group 6

919 Brothers in the Saddle—Tim Holt (60 m.)
920 Adventure in Baltimore—Temple-Young
921 The Set-Up—Ryan-Totter
922 The Green Promise—Paige-Chapman

923 The Rustlers—Tim Holt
Specials
952 A Song is Born—Kaye-Mayo-Cochran

962 Good Sam—Cooper-Sheridan
992 So Dear to My Heart—Disney
963 Joan of Arc—Ingrid Bergman
953 Enchantment—Wright-Niven

954 Pride of the Yankees—Reissue
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Republic Features

(1790 Broadway, New York 19, N. Y.)

801 Homicide for Three—Long Douglas	Dec. 8
872 In Old Caliente—Rogers (reissue)	Dec. 15
841 The Far Frontier—Roy Rogers (67 m.)	Dec. 29
802 Rose of the Yukon—Brody-Dell	Jan. 5
863 Sheriff of Wichita—Allan Lane (60 m.)	Jan. 22
873 Frontier Pony Express—	
Roy Rogers (reissue)	Jan. 29
804 Daughter of the Jungle—Hall-Cardwell	Feb. 8
874 Saga of Death Valley—Roy Rogers (reissue)	Feb. 22
803 Wake of the Red Witch—John Wayne	Mar. 1
807 Hideout—Booth-Bridges	Mar. 8
809 Duke of Chicago—Brown-Long	Mar. 15
805 The Red Pony—Mitchum-Loy-Miles	Mar. 28
875 Ranger and the Lady—Roy Rogers (reissue)	Apr. 1
831 Prince of the Plains—Monty Hale	Apr. 8
Streets of San Francisco—Clark-Armstrong	Apr. 15
864 Death Valley Gunfighter—Allan Lane	Apr. 19
The Last Bandit—Elliott-Booth	Apr. 25
Susana Pass—Roy Rogers	Apr. 29
Colorado—Roy Rogers (reissue)	May 1
Frontier Investigator—Allan Lane	May 2
Law of the Golden West—Monty Hale	May 9

Screen Guild Features

(255 Hyde St., San Francisco 2, Calif.)

4801 The Return of Wildfire—Arlen-Morison	Aug. 13
4802 Jungle Goddess—Reeves-Byrd (61 m.)	Aug. 13
4803 S.O.S. Submarine—Documentary (61 m.)	Sept. 17
4805 The Mozart Story—Holt-Markus (93 m.)	Sept. 17
4804 Harpoon—Bromfield-Lowe (83 m.)	Sept. 24
4806 Last of the Wild Horses—Ellison-Frazee	Nov. 3
4808 Dead Man's Gold—La Rue (60 m.)	Nov. 6
4807 Mark of the Lash—Lash La Rue (60 m.)	Nov. 27
4810 Shep Comes Home—Lowery (62 m.)	Dec. 19
4811 Frontier Revenge—La Rue (57 m.)	Dec. 26
4809 Thunder in the Pines—Reeves-Byrd (61 m.)	Jan. 2
4812 Outlaw Country—Lash La Rue (76 m.)	Jan. 16
4813 Highway 13—Lowery-Blake	Jan. 30
4814 I Shot Jesse James—Foster-Britton	Feb. 20
4816 Son of Billy the Kid—La Rue (65 m.)	Mar. 6
4815 Son of a Bad Man—La Rue (63 m.)	Mar. 26

Selznick Rel. Org. Features

(400 Madison Ave., New York 17, N. Y.)

105 Portrait of Jennie—Jones-Cotten	Jan.
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Twentieth Century-Fox Features

(44 W. 56th St., New York 19, N. Y.)

901 The Snake Pit—De Havilland-Stevens-Genn	Jan.
902 That Wonderful Urge—Tierney-Power	Jan.
903 This Was a Woman—British-made	Jan.
949 Johnny Apollo—Reissue	Jan.
950 Show Them No Mercy—Reissue	Jan.
906 A Letter to Three Wives—Darnell-Sothern-Crain	Feb.
907 Chicken Every Sunday—Daily-Holm	Feb.
909 Man About the House—British-made	Feb.
948 This is My Affair—Reissue	Feb.
910 Down to the Sea in Ships—Widmark-Kellaway	Mar.
911 Mother is a Freshman—Young-Johnson	Mar.
912 Miss Mink of 1949—Lydon-Collier	Mar.
908 Canadian Pacific—Scott-Wyatt	Apr.
904 The Forbidden Street—Andrews-O'Hara (formerly "Impulse")	Apr.
905 I Cheated the Law—Tom Conway	Apr.
913 Mr. Belvedere Goes to College—Webb-Temple	May
914 The Fan—Crane-Carroll-Sanders	May
915 Tucson—Lydon-Edwards	May
916 The Beautiful Blonde from Bashful Bend— Gable-Romero-Vallee	June
917 It Happens Every Spring—Milland-Douglas	June
918 Will James' Sand—Stevens-Grey	July
919 East Side Story—Conte-Robinson-Hayward	July

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Lady of Burlesque—reissue	Jan.
Guest in the House—reissue	Jan.
Cover Up—Bendix-O'Keefe-Britton	Jan.
Valiant Hombre—Renaldo-Carrillo (60 m.)	Jan.
The Lucky Stiff—Lamour-Donlevy	Feb.
Cover Up—Bendix-O'Keefe-Britton	Feb.
Jigsaw—Tone-Wallace	Mar.
Impact—Donlevy-Raines-Walker	Apr. 1
The Crooked Way—Payne-Drew-Tufts	Apr. 22
Outpost in Morocco—George Raft	May 2
Champion—Douglas-Maxwell	May 20

Universal-International Features
(445 Park Ave., New York 22, N. Y.)

683 Countess of Monte Cristo—Sonja Henie Dec.
684 Mexican Hayride—Abbott & Costello Dec.
685 You Gotta Stay Happy—Fontaine-Stewart Jan.
686 Live Today for Tomorrow—March-O'Brien
(formerly "an Act of Murder") Jan.
687 The Fighting O'Flynn—Fairbanks, Jr.-Green Feb.
688 Criss Cross—Lancaster-DeCarlo-Duryea Feb.
689 Family Honeymoon—Colbert-MacMurray Mar.
690 The Life of Riley—Bendix-Gleason Mar.
691 Red Canyon—Blyth-Duff Apr.
692 Ma and Pa Kettle—Main-Kilbride Apr.

Warner Bros. Features
(321 W. 44th St., New York 18, N. Y.)

809 The Decision of Christopher Blake—
Smith-Douglas Dec. 23
810 One Sunday Afternoon—Morgan-Malone Jan. 1
811 Whiplash—Clark-Smith-Scott Jan. 15
812 Adventures of Don Juan—Flynn-Lindfors Jan. 29
813 Flaxy Martin—Scott-Mayo-Malone Feb. 12
814 John Loves Mary—Reagan-Carson-Neal Feb. 19
815 South of St. Louis—McCrea-Scott-Smith Mar. 12
816 A Kiss in the Dark—Wyman-Niven Mar. 26
817 Homicide—Douglas-Westcott-Alda Apr. 2
818 Sergeant York—reissue Apr. 9
819 Castle on the Hudson—reissue Apr. 9
820 My Dream is Yours—Carson-Day Apr. 16
821 Flamingo Road—Crawford-Scott-Greenstreet. Apr. 30

SHORT SUBJECT RELEASE SCHEDULE
Columbia—One Reel

1901 Rhapsody on Ice—Novelty (9 m.) Dec. 23
1804 Flashing Fins—Sports (9½ m.) Dec. 23
1701 Robin Hoodlum—Fox & Crow (7 m.) Dec. 23
1605 A Boy and His Dog—
Favorite (reissue) (7 m.) Jan. 6
1752 Sitka Sue—Vera Vague (10½ m.) Jan. 20
1954 Buddy Rich & Orch.—
Thrills of Music (10 m.) Jan. 20
1855 A Rainy Day in Hollywood—
Screen Snapshots (10 m.) Jan. 27
1503 Coo-Coo Bird Dog—Rhapsody (6 m.) Feb. 3
1805 Mrs. Golf—Sports (8½ m.) Feb. 24
1856 Frank Borzage Golf Tournament—
Screen Snapshots (10 m.) Mar. 3
1654 Community Singe No. 4 (9½ m.) Mar. 10
1806 Trigger Magic—Sports (10 m.) Mar. 17
1606 Spring Festival—Favorite (reissue) (8 m.) Mar. 17
1956 Frankie Carle & Orch.—Thrills of Music Mar. 21
1702 Magic Fluke—Fox & Crow (7 m.) Mar. 24
1955 Charlie Spivak & Orch.—
Thrills of Music (10 m.) Mar. 24
1504 Grape Nutty—Rhapsody (6 m.) Apr. 14
1655 Community Singe No. 5 Apr. 21
1807 Lady of the Links—Sports Apr. 28
1857 Medals for Hollywood Stars—
Screen Snapshots Apr. 14

Columbia—Two Reels

1433 Miss in a Mess—Vera Vague (15½ m.) Jan. 13
1432 He's in Again—Schilling-Lane (16½ m.) Jan. 20
1405 The Ghast Talks—Stooges (16 m.) Feb. 3
1424 Radio Riot—Harry Von Zell (16 m.) Feb. 10
1140 Daredevil of the Skies—Serial (15 ep.) Feb. 10
1406 Who Done it?—Stooges (16½ m.) Mar. 3
1425 Sunk in the Rink—Andy Clyde (16 m.) Mar. 10
1444 Nothing But Pleasure—
Buster Keaton (17 m.) Mar. 31
1434 Trapped By a Blonde—
Hugh Herbert (15½ m.) Apr. 7

Metro-Goldwyn-Mayer—One Reel

T-13 Scholastic England—Traveltalk (8 m.) Dec. 18
S-54 Let's Cogitate—Pete Smith (8 m.) Dec. 25
W-22 Fine Feathered Friend—
Gold Medal (reissue) (8 m.) Jan. 1
W-36 Goggle Fishing Bear—Cartoon (7 m.) Jan. 15
W-37 Bad Luck Blackie—Cartoon Jan. 22
S-55 Super Cue Men—Pete Smith (9 m.) Jan. 29
K-72 Annie Was a Wonder—
Passing Parade (11 m.) Jan. 29
S-56 What I Want Next—Pete Smith (8 m.) Feb. 12
T-14 Ontario, Land of Lakes—
Traveltalk (10 m.) Feb. 12

W-38 Polka Dot Puss—Cartoon (8 m.) Feb. 26
T-15 Calling on Michigan—Traveltalk (10 m.) Mar. 5
T-16 Playlands of Michigan—Traveltalk (9 m.) Mar. 26

Paramount—One Reel

P8-3 Old Shell Game—Noveltoon (7 m.) Dec. 17
K8-3 Mine Mine Monica—Pacemaker (11 m.) Jan. 14
P8-4 The Little Cut-Up—Noveltoon (7 m.) Jan. 21
R8-3 Sno' Time for Learning—Sportlight (10 m.) Jan. 21
L8-2 The Early Bird—Unusual Occup. (10 m.) Jan. 28
P8-5 Hep Cat Symphony—Noveltoon (7 m.) Feb. 4
J8-2 The Stocking Yarn—Popular Science (10 m.) Feb. 4
Y8-3 Meet the Champ—Speak. of Animals (9 m.) Feb. 11
K8-4 The Macademy Awards—Pacemaker Feb. 18
X8-3 The Emerald Isle—Screen Song (7 m.) Feb. 25
R8-4 In the Driver's Seat—Sportlight (10 m.) Mar. 4
X8-4 Comin' Round the Mountain—Screen Song Mar. 11
L8-3 The Flying Dancers—
Unusual Occupations (10 m.) Mar. 11
P8-6 Lost Dream—Noveltoon (8 m.) Mar. 18
K8-5 I Remember You—Pacemaker (11 m.) Mar. 18
E8-3 Popeye's Premiere—Popeye (11 m.) Mar. 25
J8-3 White Magic—Popular Science (11 m.) Apr. 1
X8-5 The Stork Market—Screen Song (8 m.) Apr. 8
R8-5 Best of Bread—Sportlight (10 m.) Apr. 8
P8-7 Little Red School Mouse—Noveltoon Apr. 15
L8-4 The Fall Guy—Unusual Occup. (11 m.) Apr. 15
Y8-4 Hocus Focus—Speak. of Animals (10 m.) Apr. 22
K8-6 My Silent Love—Pacemaker Apr. 22
J8-4 Air Force Fighter—Popular Science Apr. 29
R8-6 Fairway Champions—Sportlight (10 m.) May 6
P8-8 A Haunting We Will Go—Noveltoon (8 m.) May 13
K8-7 The Lambertville Story—
Pacemaker (10 m.) May 20
E8-4 Lumber Jack & Jill—Popeye (7 m.) May 27
P8-9 A Mutt in a Rut—Noveltoon May 27
X8-6 Spring Song—Screen Song June 3
L8-5 Flying Grandmother—
Unusual Occup. (10 m.) June 3

RKO—One Reel

94108 Mickey & the Seal—Disney (7 m.) Dec. 3
94304 Fighting Tarpon—Sportscope (8 m.) Dec. 17
94203 It Pays to Be Ignorant—Screenliner (8 m.) Dec. 24
94109 Tea for 200—Disney (7 m.) Dec. 24
94110 Pueblo Pluto—Disney (7 m.) Jan. 14
94305 Game Birds—Sportscope (8 m.) Jan. 14
94204 Man of the Shooting Stars—
Screenliner (9 m.) Jan. 21
94703 Pluto's Judgment Day—
Disney (reissue) (7 m.) Jan. 28
94111 Donald's Happy Birthday—
Disney (7 m.) Feb. 11
94306 Waders of the Deep—Sportscope (8 m.) Feb. 11
94205 Movie Memories—Screenliner (8 m.) Feb. 15
94112 Pluto's Surprise Package—Disney (7 m.) Mar. 4
94307 Canadian Rough Riders—
Sportscope (8 m.) Mar. 11
94704 Ugly Duckling—Disney (reissue) (7 m.) Mar. 18
93801 Basketball Headliners of 1949—Special Apr. 22
94705 Country Cousin—Disney (reissue) (7 m.) May 20

RKO—Two Reels

93901 Football Headliners of 1948—Special Dec. 10
93102 Girls in White—This Is America (17 m.) Dec. 10
93702 Backstage Follies—Errol (17 m.) Dec. 24
93504 California or Bust—
Ray Whitley (reissue) (18 m.) Dec. 24
93103 Berlin Powder Keg—This Is Amer. (17 m.) Jan. 7
93104 Our Daily Bread—This Is Amer. (16 m.) Feb. 4
93703 Dad Always Pays—Errol (18 m.) Feb. 18
93105 On Watch—This Is America (17 m.) Mar. 4
93402 Heart Troubles—Comedy Special (16 m.) Mar. 11
93202 I Found a Dog—My Pal (20 m.) Apr. 1
93106 Wonder House—This Is America (18 m.) Apr. 8

Republic—One Reel

881 Beyond Civilization to Texas—
Cartoon (8 m.) Mar. 15
882 The Three Minnies—Cartoon (8 m.) Apr. 15
883 Romantic Rumbalia—Cartoon May 15

Republic—Two Reels

891 Federal Agents vs Underworld, Inc. (12 ep.) Jan. 29
King of Jungle Land—
Serial (15 ep.) (reissue) Apr. 23

Twentieth Century-Fox—One Reel

9501 The Wooden Indian—Terrytoon (7 m.)...Jan.
 9251 Landscape of the Norse—AdventureJan.
 9502 The Power of Thought (Talk. Magpies)—
 Terrytoon (7 m.)Jan.
 9801 Struggle for Survival—Specialty (9 m.).....Feb.
 9503 The Racket Buster (Mighty Mouse)—
 Terrytoon (7 m.)Feb.
 9301 Foaled for Fame—SportsFeb.
 9504 Sourpuss in Dinbat Land—Terrytoon (7 m.)...Mar.
 9901 Satisfied Saurians—Dribble Puss ParadeMar.
 9905 The Lion Hunt (Talk. Magpies)—
 Terrytoon (7 m.)Mar.
 9302 Neptune's Playground—SportsApr.
 9506 The Stowaways (Talk. Magpies)—
 Terrytoon (7 m.)Apr.
 9252 Quaint Quebec—Adventure.....Apr.
 9507 A Cold Romance (Mighty Mouse)—Terrytoon.Apr.

Twentieth Century-Fox—Two Reels

Vol. 15 No. 1—On Stage—
 March of Time (18 m.)Jan.
 Vol. 15 No. 2—Asia's New Voice—
 March of Time (17 m.).....Feb.
 Vol. 15 No. 3—Wish You Were Here—
 March of Time 17½ m.).....Mar.

United Artists—One Reel

1948-49

Wild and Woody—Cartune (6 m.)Dec. 31
 Scrappy Birthday—Cartune (7 m.)Feb. 11
 Drooler's Delight—Cartune (7 m.)Mar. 25

Universal—One Reel

4342 They Went That-a-way—
 Variety Views (9 m.)Jan. 10
 4323 Mouse Trappers—Cartune (reissue) (7 m.)...Jan. 24
 4383 Songs of Romance—
 Sing & Be Happy (10 m.)Jan. 24
 4324 Hams That Couldn't Be Cured—
 Cartune (reissue) (7 m.)Feb. 21
 4343 Just a Little North—
 Variety Views (8 m.)Feb. 28
 4384 Clap Your Hands—
 Sing & Be Happy (10 m.)Mar. 7
 4325 The Screw Driver—
 Cartune (reissue) (7 m.)Mar. 14
 4326 Ace in the Hole—Cartune (reissue) (7 m.)...Apr. 4
 4344 Inch By Inch—Variety Views (8 m.).....Apr. 4
 4327 Goodbye Mr. Moth—
 Cartune (reissue) (7 m.)May 2
 4327 Goodbye Mr. North—
 Cartune (reissue) (10 m.)May 2
 4328 Jukebox Jamboree—
 Cartune (reissue) 10 m.)May 30

Universal—Two Reels

4302 Lawrence Welk & Orch.—Musical (15 m.)...Jan. 5
 4351 Six Gun Music—Musical Western (25 m.)...Jan. 6
 4201 Cheating in Gambling—Special (18 m.)....Feb. 2
 4303 Ted Weems & Orch.—Musical (15 m.)....Feb. 2
 4352 Cheyenne Cowboy—
 Musical Western (23 m.)Feb. 10
 4304 Les Brown & Orch.—Musical (15 m.).....Mar. 2
 4353 West of Laramie—Musical Western (23 m.)...Mar. 24
 4354 Prairie Pirates—Musical Western (23 m.)...May 5

Vitaphone—One Reel

1947-48

4723 Mississippi Hare—Bugs Bunny (7 m.).....Feb. 26
 4724 Rebel Rabbit—Bugs Bunny (7 m.)Apr. 2
 4725 High Diving Hare—Bugs Bunny (7 m.)...Apr. 30
 (More to Come)

Beginning of 1948-49 Season

5801 Mysterious Ceylon—Adventure (10 m.)...Sept. 25
 5601 Roaring Wheels—Sports Reviews (10 m.)...Oct. 2
 5401 So You Want To Be in Politics—
 Joe McDouakes (10 m.)Oct. 23
 5301 An Itch in Time—B.R. Cartoon (7 m.)....Oct. 30
 5501 Jungle Man Killers—Sports Parade (10 m.)...Nov. 6
 5402 So You Want To Be on the Radio—
 Joe McDouakes (10 m.)Nov. 6
 5602 Ski Devils—Sports Review (10 m.)Dec. 4
 5302 Fin and Caddie—B. R. Cartoon (7 min.)....Dec. 11
 5802 Bannister's Bantering Babes—
 Adventure (10 m.)Dec. 11
 5502 Sportsmen of the Far East—
 Sports Parade (10 m.)Dec. 18

5303 Bedtime for Sniffles—B. R. Cartoon (7 m.)...Jan. 1
 5403 So You Want to be a Baby Sister—
 Joe McDouakes (10 m.)Jan. 8
 5803 Circus Town—Adventure (10 m.)Jan. 15
 5603 Swings & Serves—Sports Review (10 m.)...Jan. 22
 5503 Royal Duck Shoot—Sports Parade (10 m.)...Jan. 22
 5701 Awful Orphan—Merrie Melody (7 m.)....Jan. 29
 5304 Presto Changeo—B. R. Cartoon (7 m.)...Feb. 5
 5603 The Swim Parade—Sports Review (10 m.)...Feb. 5
 5702 Porky Chops—Merrie Melody (7 m.)....Feb. 12
 5305 Swooner Crooner—B. R. Cartoon (7 m.)...Feb. 19
 5804 Camera Angles—Adventure (10 m.).....Feb. 26
 5504 Water Wonderland—Sports Parade (10 m.)...Mar. 5
 5306 Hop, Skip & Chump—B. R. Cartoon (7 m.)...Mar. 5
 5703 Paying the Piper—Merrie Melody (7 m.)...Mar. 12
 5404 So You Want to be Popular—
 Joe McDouakes (10 m.)Mar. 19
 5604 Batter Up—Sports Review (10 m.).....Mar. 19
 5805 Treachery Rides the Trail—
 Adventure (10 m.)Mar. 19
 5505 Sport of Millions—
 Sports Parade (10 m.)Mar. 26
 5704 Daffy Duck Hunt—Merrie Melody (7 m.)...Mar. 26
 5307 He Was Her Man—B. R. Cartoon (7 m.)...Apr. 2
 5506 Cinderella Horse—Sports Parade (10 m.)...Apr. 23
 5705 Mouse Wreckers—Merrie Melody (7 m.)...Apr. 23
 5308 I Wanna Be a Sailor—B. R. Cartoon (7 m.)...Apr. 30
 5507 English Outings—Sports Parade (10 m.)...May 14
 5706 Be-Deviled Bruin—Merrie Melody (7 m.)...May 14
 5309 Flop Goes the Weasel—B. R. Cartoon (7 m.)...May 21
 5707 Curtain Razor—Merrie Melody (7 m.)...May 21

Vitaphone—Two Reels

5005 Sunday Roundup—Special (20 m.)Jan. 29
 5104 At the Stroke of Twelve—
 Featurette (20 m.)Feb. 19
 5004 Heart of Paris—Special (20 m.).....Mar. 19
 5105 Perils of the Jungle—Featurette (20 m.)...May 7
 5006 Cradle of the Republic—Special (20 m.)...May 28

NEWSWEEKLY NEW YORK RELEASE DATES**Paramount News**

63 Sunday (O) ...Apr. 3
 64 Thurs. (E) ...Apr. 7
 65 Sunday (O) ...Apr. 10
 66 Thurs. (E) ...Apr. 14
 67 Sunday (O) ...Apr. 17
 68 Thurs. (E) ...Apr. 21
 69 Sunday (O) ...Apr. 24
 70 Thurs. (E) ...Apr. 28
 71 Sunday (O) ...May 1
 72 Thurs. (E) ...May 5
 73 Sunday (O) ...May 8
 74 Thurs. (E) ...May 12
 75 Sunday (O) ...May 15
 76 Thurs. (E) ...May 19

Warner Pathé News

66 Mon. (E)Apr. 4
 67 Wed. (O)Apr. 6
 68 Mon. (E)Apr. 11
 69 Wed. (O)Apr. 13
 70 Mon. (E)Apr. 18
 71 Wed. (O)Apr. 20
 72 Mon. (E)Apr. 25
 73 Wed. (O)Apr. 27
 74 Mon. (E)May 2
 75 Wed. (O)May 4
 76 Mon. (E)May 9
 77 Wed. (O)May 11
 78 Mon. (E)May 16
 79 Wed. (O)May 18

Universal

235 Tues. (O) ...Apr. 5
 236 Thurs. (E) ...Apr. 7
 237 Tues. (O) ...Apr. 12
 238 Thurs. (E) ...Apr. 14
 239 Tues. (O) ...Apr. 19
 240 Thurs. (E) ...Apr. 21
 241 Tues. (O) ...Apr. 26
 242 Thurs. (E) ...Apr. 28
 243 Tues. (O) ...May 3
 244 Thurs. (E) ...May 5
 245 Tues. (O) ...May 10
 246 Thurs. (E) ...May 12
 247 Tues. (O) ...May 17
 248 Thurs. (E) ...May 19

Fox Movietone

27 Friday (O) ...Apr. 1
 28 Tues. (E)Apr. 5
 29 Friday (O) ...Apr. 8
 30 Tues. (E)Apr. 12
 31 Friday (O) ...Apr. 15
 32 Tues. (E)Apr. 19
 33 Friday (O) ...Apr. 22
 34 Tues. (E)Apr. 26
 35 Friday (O) ...Apr. 29
 36 Tues. (E)May 3
 37 Friday (O)May 6
 38 Tues. (E)May 10
 39 Friday (O)May 13
 40 Tues. (E)May 17

News of the Day

261 Mon. (O) ...Apr. 4
 262 Wed. (E) ...Apr. 6
 263 Mon. (O) ...Apr. 11
 264 Wed. (E) ...Apr. 13
 265 Mon. (O) ...Apr. 18
 266 Wed. (E) ...Apr. 20
 267 Mon. (O) ...Apr. 25
 268 Wed. (E) ...Apr. 27
 269 Mon. (O) ...May 2
 270 Wed. (E) ...May 4
 271 Mon. (O) ...May 9
 272 Wed. (E) ...May 11
 273 Mon. (O) ...May 16
 274 Wed. (E) ...May 18

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No. 15

A TIRED OLD MAN

It seems as if Al Lichtman, newly-elected vice-president of 20th Century-Fox, has decided to establish a policy of *live and don't let the other fellow live*. Under his suggestion, no doubt, Andy Smith, Charles Einfeld and he are touring the country to convince the exhibitors that they must pay more for the company's films than they have been paying heretofore. Mr. Lichtman claims that the exhibitors are making two hundred million dollars a year in profits and that they must give up to the film companies, particularly Twentieth Century-Fox, a greater share of those profits. Just how much of these profits is earned by the large affiliated and independent circuits Mr. Lichtman does not say.

When Andy Smith took up his duties as general sales manager for Twentieth Century-Fox in 1947, he found exhibitor resentment against his company very strong because of its tough sales policy. He thereupon established a policy of cooperation with the exhibitors, as suggested by Bennie Berger, of Minneapolis, to the end that all complaints against his company be adjusted amicably through conciliation. And this paper encouraged this spirit by urging editorially that every exhibitor organization adopt the Smith-Berger plan. And Andy was making good progress—that is, until Al Lichtman came upon the scene.

To the old-timers in this business, Al Lichtman's efforts to get higher rentals from the exhibitors is an old story. His present campaign is merely a repeat performance; throughout his long career in the motion picture business, Lichtman has invariably sponsored a new sales formula every time he joined a different company, and each of these new sales policies had but one objective—to get from the exhibitors more money. His tough sales methods throughout the years so irked the exhibitors that in 1936, when he joined Metro, the then MPTO of Philadelphia dubbed him "The Exhibitors' Enemy No. 1," because of a new sales policy that he had induced the MGM sales department to adopt. At that time the Philadelphia organization issued a bulletin in which the following, in part, was printed:

"Al Lichtman's new sales scheme is a fitting climax to a career devoted to soaking the exhibitor. As sales head for many years of United Artists his unconscionable film rentals and refusal to adjust oversold situations brought down on his company the wrath of a nation of theatre owners. . . ."

"When the news was flashed some months ago that Lichtman had been appointed assistant to the president, a groan went up from ten thousand exhibitor throats. These men knew what that appointment meant. They knew the Lichtman record. Their worst fears now have been realized. . . ."

The exhibitors were so incensed by Lichtman's new sales scheme that plans were formulated for a play-date strike against MGM films, but thanks to Bill Rodgers, whom the exhibitors respected, a compromise was reached and the strike averted.

I can say much more about Al Lichtman's relations with the exhibitors in the past, but we must not be too hard on him. After all, he is an older man than he was when he was head of the Paramount sales organization, and later of Universal, and still later of United Artists. He lacks the vigor of former years. Not long ago I saw him in Hollywood and urged him to keep his head erect and not stoop down so as to look like an eighty-year-old man. By his present policy, he is trying to use toughness to take the place of vigor and ingenuity.

At one time the exhibitors used to say: "Spyros Skouras is the most popular head of the most unpopular company." As a matter of fact, what good will has been gained by Twentieth Century-Fox is owed more to Mr. Skouras than to any other individual in the organization. But if he allows Al Lichtman to carry on as he is doing now, I fear that Mr. Skouras not only will lose in a very short time the good will he has worked years to gain for his company, but will also bring himself down to the point of becoming very unpopular with the exhibitors.

Even as a matter of common sense, Lichtman's policy of telling the exhibitors that they must pay more for films than they are paying now is erroneous. Andy Smith, quietly, could have sent a letter to his branch managers instructing them to ask more money for certain high-quality films, and the exhibitor would have to either meet the terms or do without those films. If the films are really worthwhile and would make a profit on the terms demanded, the exhibitor would eventually buy them. But such a policy does not fit Al Lichtman's scheme of things; like the late Theodore Roosevelt, he believes in using a Big Stick. Al Lichtman may have gotten away with such a method in the block-booking days, but today, with the many discriminatory trade practices outlawed and with pictures being sold individually on merit, an exhibitor is not backed up to the wall so easily. Consequently, according to the many exhibitor organization blasts that have been loosed on this drive for rental boosts, the exhibitors are very angry and are getting together to leave Twentieth Century-Fox films alone.

Al Lichtman should take a leaf out of Bill Rodgers' book. Bill has found out that permanent friendly relations with exhibitors are established, not by the Big Stick, but by kindness and understanding. The result is that the exhibitors will book MGM films, even if they should happen not to be as good as the films of other companies—and this has happened in years past—just because Bill was kind to them all along.

Facts and figures will show that Al Lichtman does not have to establish a tough sales policy to increase his company's profits, but I will not go into them since the matter is adequately handled by Mr. Abram F. Myers, general counsel and chairman of the board of Allied States Association, whose devastating statement on the Lichtman policy has been reproduced in part elsewhere in this issue.

It is apparent that the prevailing recession has hurt Twentieth Century-Fox's intake, but Al Lichtman does not seem to realize that it has hurt also the exhibitor's; and by his reasoning, every exhibitor, too, has the right to yell loud and long for reduced rentals.

According to a report published in the April 6 issue of weekly *Variety*, Al Lichtman's contract with Twentieth Century-Fox covers a five-year term for a total of \$200,000 in salary, payable at the rate of \$60,000 for the first year and \$35,000 annually thereafter, plus traveling expenses. Quoting from the contract, *Variety* reports that it specifically states that Lichtman is to "concentrate his efforts upon improving our distribution methods to the end that we shall obtain a wider distribution of our product and enhance our film rentals therefrom." The contract states also that, for the first year only, "You (Lichtman) will recommend such changes in policy and methods as you deem an improvement over the present policy and methods. You will use your best

(Continued on last page)

"Flamingo Road" with Joan Crawford, Zachary Scott and Sydney Greenstreet

(Warner Bros., April 30; time, 94 min.)

This is a lurid melodramatic mixture of unrequited love and crooked political intrigue, forcefully directed and capably acted. It should go over pretty well with adult audiences, particularly women, for the trials and tribulations of the heroine will give them much to sigh about. As a worldly-wise woman who is relentlessly persecuted by a ruthless political boss when she tries to build a new life for herself in a small town, Joan Crawford is cast in the type of role she plays convincingly; one is touched by her suffering and sympathizes with her because of her courage. It is not a cheerful entertainment, but the story, though involved, is absorbing. The action is highly melodramatic and many of the situations hold one tense. Its depiction of political corruption in an unnamed Southern state is exaggerated, and for that reason the picture should not be exported to foreign countries lest it create a false impression of the American political system:—

Joan, a dancer in a bankrupt traveling carnival, becomes fed up with her derelict existence and decides to settle down in a small town dominated by Sydney Greenstreet, the local sheriff and political bigwig. She is befriended by Zachary Scott, a deputy sheriff, who falls in love with her after helping her to obtain employment as a waitress. Greenstreet, who was grooming Scott for a state senatorship with the governorship as his ultimate goal, orders Scott to forget about Joan and to marry Virginia Huston, whose family background could help his political career. Scott reluctantly marries Virginia without delay, and Greenstreet, to make sure that Joan would keep out of Scott's way, frames her on a prostitution charge and sends her to prison. Meanwhile Scott is elected as Senator but degenerates into a rubber stamp for Greenstreet and seeks solace in heavy drinking. Upon her release, Joan determines not to be forced out of town by Greenstreet. She obtains employment in a disreputable roadhouse operated by Gladys George, where she meets David Brian, head of the state political machine, and marries him after a swift courtship. In the complex events that follow, Greenstreet discards Scott, decides to groom himself for the governorship, and frames Brian on a political corruption charge to win control of the state machine. These happenings bring to light the fact that Joan had been in love with Scott, causing Brian to leave her. Scott, despondent because Greenstreet had involved him in Brian's frame up, commits suicide in Joan's home. Greenstreet uses the incident to incite the townspeople against Joan and force her out of town. Unable to bear the persecution any longer, Joan visits Greenstreet and, at the point of a gun, orders him to telephone the Attorney-General and confess that he had framed Brian. A scuffle ensues, during which Greenstreet is killed when the gun is accidentally discharged. The story ends with a reconciliation between Joan and Brian, and with the indication that she will be cleared of the killing on a plea of self-defense.

Jerry Wald produced it, and Michael Curtiz directed it, from a screen play by Robert Wilder, based on a play he wrote in collaboration with Sally Wilder.

Adult fare.

"Too Late for Tears" with Lizabeth Scott, Dan Duryea and Don DeFore

(United Artists, July 8; time, 99 min.)

An unpleasant mixture of murder and blackmail, revolving around a money-mad woman with a twisted mind. The theme, coupled with the suggestive lines and situations, make it strictly an adult picture, but there is little to recommend it as entertainment, for there is too much about it that is ugly. The atmosphere is sordid and the principal characters do not arouse sympathy, the heroine especially being one of the most vicious characters seen in pictures for a long time. The action is ruthless and there are moments of suspense, but the story is thin and never convincing. There is no comedy in it at all:—

Driving along a lonely road, Lizabeth Scott and Arthur Kennedy, her husband, have a mysterious encounter with another car, whose occupants throw a leather bag containing a fortune in cash into the back seat of their car. Kennedy insists upon turning the money over to the police, but Lizabeth, determined to keep it, wheedles him into waiting for at least one week to think the matter over. Kennedy checks the bag at a railroad station and puts the claim check in his overcoat pocket. On the following day, Dan Duryea, a blackmailing crook, turns up at Lizabeth's apartment while

Kennedy is absent and demands the money, claiming that it belonged to him. Lizabeth, fearing that her husband would eventually take the money to the police, makes a deal with Duryea. The deal leads her into killing her husband and, with Duryea's aid, sinking his body to the bottom of a lake, after removing his overcoat. She is shocked, however, to find that Kennedy had removed the claim check. While she carries on a frenzied search for the claim check, Lizabeth explains Kennedy's absence by making it appear as if he had run off with another woman. Kristine Miller, Kennedy's sister, doubts the story, and with the aid of Don DeFore, a stranger who claimed to be a wartime buddy of Kennedy's, starts an investigation. They locate the claim check, but Lizabeth takes it away from them at gunpoint. She obtains the money and, after killing Duryea with a dose of poison, escapes to Mexico City. She is traced to a swanky hotel by DeFore who, after tricking her into confessing that she had killed Kennedy and Duryea, reveals himself as the brother of her first husband, whom she had driven to suicide. DeFore planned to expose her to avenge his brother's death. Attempting to escape from DeFore, Lizabeth loses her balance and accidentally plunges to her death from her hotel room window.

It was produced by Hunt Stromberg and directed by Byron Haskin from a story and screen play by Roy Huggins. Strictly adult fare.

"Big Jack" with Wallace Beery, Marjorie Main and Richard Conte

(MGM, April; time, 85 min.)

A fair comedy-melodrama, revolving around the activities of an outlaw leader in the Maryland backwoods in the very early 1800's, and around the efforts of a young doctor to gain knowledge about surgery. With Wallace Beery as the outlaw, and Marjorie Main as his wife, the picture is full of the boisterous type of humor one expects from this comedy team. Dramatically, however, it is weak, and on the whole misses fire. As a matter of fact, it may offend sensitive picturegoers, first, because it has a touch of the macabre in that the young doctor resorts to stealing bodies from graves to carry on his experiments, and secondly, because it treats in a comedy vein the religious burial service of a town drunkard, who had once been buried as dead although only stupefied by drink:—

About to be hung by a posse for the crime of grave-robbing, Richard Conte, a doctor, is rescued by Wallace Beery's bandit gang, who take him to their secluded camp where Beery was dying from a bullet wound. Conte operates and saves Beery's life. He refuses payment and asks that he be permitted to leave so as to continue his medical study. Beery insists that he become his personal physician and makes him his prisoner. To relieve Conte's moodiness, Beery and Marjorie decide that he needs a "mate." Accordingly, the gang raids a town nearby, kidnap Vanessa Brown, daughter of the mayor (Edward Arnold), and bring her back to camp. Conte, after assuring the girl, escapes with her back to town, where her grateful father persuades him to set up practice. Beery, determined to find Conte, surmises his whereabouts when he hears that bodies had been disappearing from the town's cemetery. He finds an added incentive to go to town when news arrives that the local bank had received a shipment of gold. Posing as a fashionable traveler, Beery visits the town and, through a series of clever maneuvers, robs the bank and captures Conte. The young doctor escapes, but Beery catches up with him and is about to shoot him dead when a posse arrives on the scene. Beery gets out of the hole by explaining that, with Conte's aid, he had thrown the "bank robber" over a cliff and had recovered the stolen money. Conte confirms the story lest Beery reveal his grave-robbing activities. Shortly thereafter, Vanessa's sister, expecting a baby, becomes very ill, and Conte decides that only an abdominal operation, never before attempted, can save her life. As he prepares to operate, the townspeople discover his grisly secret and a posse forms to lynch him. Beery, realizing the importance of the operation, rounds up his gang and holds off the posse while Conte saves the woman's life. Conte is acclaimed, but Beery, mortally wounded in the gunfight, dies happy in the thought that he had done at least one good deed.

It was produced by Gootfried Reinhardt and directed by Richard Thorpe from a screen play by Gene Fowler, Marvin Borowsky and Osso Van Eyss, based on a story by Robert Thoeren.

Unobjectionable morally.

**"Massacre River" with Guy Madison,
Rory Calhoun and Cathy Downs**

(Allied Artists, April 1; time, 78 min.)

Good. It has drama and considerable melodramatic action. Some of the scenes are tensely dramatic, the result of friendships torn asunder by the love of two men for the same woman. There is considerable shooting, and there are some scenes of Indian raids to enliven the action. The camera work is excellent; it imparts bigness to the outdoor scenes of the rough western country, and the sepia-tone photography is easy on the eyes. The direction and acting are good:—

Immediately after the Civil War, Guy Madison, Rory Calhoun, and Johnny Sands, inseparable friends, serve as cavalry officers at a western army outpost. Johnny, a West Pointer, is the son of Art Baker, commander of the fort. Rory, too, was a West Pointer and came from an eastern family of socialites, but Guy had risen from the ranks. Both Rory and Guy love Cathy Downs, Johnny's sister, but she eventually announces her engagement to Guy. Rory takes the blow like a man. Shortly afterwards, a detachment commanded by Guy is sent out to subdue a party of Indians on the war path, and Johnny, disregarding orders, enters forbidden Indian territory and is shot down. Guy, risking his own life, rescues Johnny and takes him to a saloon in a settlement nearby, where Carole Mathews, half-owner with Steve Brodie, extracts the bullet from Johnny. While nursing Johnny back to health, Guy defends Carole from an attack by her ruthless partner, killing him. He comes in contact with Carole often, and the two soon fall in love. Johnny, recovered, learns of their affair; he considers it an insult to his sister and determines to kill Guy. He starts shooting at the unarmed Guy as soon as he finds him, and Carole, to save Guy's life, kills Johnny. Guy, unwilling to state that he had not killed Johnny, resigns his commission and marries Carole. Both head west to live a peaceful life as pioneers. Rory, believing that Guy had killed Johnny, sets out after them. He catches up with them in the heart of the Indian country just as they are attacked by a party of Indians who believed them to be white Buffalo hunters. The three forget their feud to defend themselves, and during the battle Rory learns the truth about Johnny's death from Carole, who had been wounded mortally. Guy eventually convinces the Indians that they are not buffalo hunters, and the braves ride off. Carole dies in Guy's arms. Guy heads west with a caravan, forgiven by Cathy and Rory, who had become sweethearts once again.

It was produced by Julian Lesser and Frank Melford, and directed by John Rawlins from an original screen play by Louis Stevens.

Suitable for the entire family.

COLUMBIA REVIVES OLD PRACTICE

Pete Wood's Ohio bulletin No. 425 for March 21 contains an interesting exchange of letters with Abe Montague, General Sales Manager of Columbia. Montague confirms the rumor that Columbia will not produce some of the pictures that it has offered. Here's what Montague says:

(1) "It is quite possible that we will not produce several of the pictures listed in our Form S-14-P."

(2) "It is also true that some of the pictures that we may not make were sold in the lowest bracket. . . ."

Montague offers the unsound argument that since Columbia sold its product "as individual pictures," and "exhibitors have not attempted to buy nor have we sold on an average," they will not be "materially hurt." Moreover, he says, "every exhibitor has an unrestricted 20% cancellation," from which he argues that this could be used on the high price pictures to restore the balance.

Montague ignores the obvious fact that the exhibitors must necessarily buy "on an average"; that they must keep their film rentals at an average level in order to stay in business; that when an exhibitor buys high price pictures and low price pictures and the low price ones are not delivered, his average film rental is thereby increased and he is "materially hurt."

The cancellation privilege applies to pictures that were not trade shown before licensing and the exhibitor must exercise it "in the order of release within 10 days after there has been an opportunity offered to the licensee to inspect the feature." Thus an exhibitor cannot intelligently exercise the privilege for the purpose suggested unless he knows

exactly which pictures Columbia will deliver and which it will not.

Moreover, cancellation of higher price pictures may not be the solution to the exhibitor's problem. It may be more advantageous to him to accept the high price pictures and seek replacements for the undelivered pictures elsewhere. Here again he is hamstrung unless Columbia tells him exactly what he can expect in the way of deliveries.

This action by Columbia is simply a revival of a long discredited practice and the evil effects are not greatly reduced by individual selling and a cancellation right. Montague's letter implies that Columbia knows pretty well which pictures will not be produced and it should frankly and openly declare its intentions so that its customers will not be groping in the dark. Unless it does, it may find that its customers hereafter will postpone buying until the pictures are released or in an advanced state of production. In that event Columbia will be deprived of the privilege of looking over its contracts before deciding which pictures it will make.—
Allied Bulletin, March 31.

ALLIED BLASTS 20TH CENTURY-FOX CAMPAIGN FOR HIGHER RENTALS

(Continued from back page)

"The answer to the producers' problem," asserts Mr. Myers, "is not to raise prices but to eliminate waste, to increase efficiency, to cut out the dead wood (especially executives who live only in the past), to make pictures for the customers and not for the critics or to save their own vanity and, above all, to increase production. The producers no longer can survive on a few lavish pictures which are given extended runs in their own theatres and then sold to the independents at exorbitant prices. Hereafter profits will be geared to production in the motion picture industry as well as in all others. The movie producers have been slow to learn the importance of volume and turn-over, but, happily, some of them are learning. . . ."

"If the distributors really need additional revenue in order to function under the new order of economy, efficiency and increased production, we know where they can get it. This suggestion has been made before and has been shrugged off as often as made. In cases brought by the Government and by private parties, in cases where independents have had access to the contracts and in trade publications it has been often revealed that the large circuits, especially the affiliated circuits, have been buying their pictures much cheaper than the independent exhibitors. This claim has been greeted by heated denials but the disclosures go relentlessly on. Pertinent and (to the trouper) embarrassing at this time are the revelations concerning the double billing of 'A' pictures by Fox Theatres in Milwaukee and on the Coast. Does anyone in his right mind suppose that those theatres could afford to double-bill such pictures if they were paying the same rates that are demanded of the independents? If they are paying a proper film rental and taking a loss, then the purpose must be to drive competing theatres out of business.

"The affiliated exhibitors, many of whom are facing disaffiliation, are banded together in their own trade association for the obvious purpose of perpetuating, as far as possible, their special advantages and privileges after they are cut off from the producers. It will be interesting to observe whether the producers, when they no longer have any monetary interest in those theatres, will continue to pamper them at the expense of themselves, their stockholders and the independent exhibitors. From every point of view the producers are confronted with an opportunity rather than a problem. Will they grasp it or will they continue the archaic and futile gesture of trying to squeeze more out of the independents? . . ."

Mr. Myers closes his remarks by reproducing in part the comments of exhibitor organization leaders throughout the country whom he had wired for an expression of their views. Although numerous reasons are cited, all resent the Fox attitude and declare in no uncertain terms that they are determined to oppose strenuously any plan that would mean increased film rentals.

efforts to train our sales organization so that it will accommodate itself to any such policy and methods as are approved by us."

According to a statement issued by Lichtman, his job is "to bring about a better understanding and relationship between exhibitor and distributor," and he claims to have undertaken the work "at a great personal sacrifice and jeopardy of my health." The turmoil he has created can hardly be called an aid to better exhibitor-distributor relations. He can, of course, train the Fox sales organization to "accommodate" itself to a new sales policy, but he will find out that it is quite another matter to train the exhibitors to accept it. As one exhibitor said to me recently: "There is no tougher job in the industry today than that of a Fox salesman."

Although considerable damage has been done, it is not too late for Mr. Skouras to pension Al Lichtman off for the remaining term of his employment contract and let Andy Smith carry on as he had been doing since he became the company's distribution head. By taking this action, Mr. Skouras would not only help to preserve Al Lichtman's health, but he would also bring to a halt exhibitor resentment that will eventually cost his company in dollars much more than it can ever hope to gain through higher rentals.

ALLIED BLASTS 20TH CENTURY-FOX CAMPAIGN FOR HIGHER RENTALS

The following statement, in part, was issued on March 31 by Mr. Abram F. Myers, general counsel and Chairman of the board of National Allied:

"If the implication of what they are saying were not so serious, if they did not presume to speak for all film companies, we could enjoy the humorous aspects of the Smith-Lichtman troupe, now on tour. In the face of the known facts, and in the light of the experience of every independent exhibitor, the plea that the film companies are not getting a fair share of the boxoffice dollar is a rib tickler. That Fox should add to its diamond-studded payroll another executive to put over this idea, instead of cutting expenses to fit its alleged reduced income, is grimmer than it is funny. The old Coxey's Army marched on Washington to obtain relief for the unemployed; the new one is descending upon the exhibitors to insure that film executives will continue to live in the manner to which they have become accustomed.

"Having talked to men who attended the Boston, New Haven and Philadelphia meetings, we are convinced that the plan is bogging down. . . . The figures cited by Fox's troupers are being systematically and relentlessly torn to shreds by the various exhibitor organizations and leaders. The exhibitors know that with increased operating costs and sagging attendance they cannot possibly shoulder the burden of Fox's reduced foreign income. We believe that someone in the Fox organization will see the futility of the plan and detect the absurdity of these meetings and 'operation tin cup' will be quietly abandoned.

"Based on the language attributed to Lichtman by the trade papers, this campaign is being conducted not merely in the interest of Fox but in behalf of all film companies. Conditions being as they are, a demand by Fox for higher film rentals would be serious; but if Fox product becomes too much of a luxury, some exhibitors at least can buy elsewhere. If on the other hand there should be a concerted move by all the film companies to raise prices, the situation would be most menacing. . . . Lichtman's utterances . . . imply that there is more to this movement than meets the eye. . . . Unless the other distributors see fit to disclaim any connection with this campaign, we will have to assume that all are implicated and that it constitutes a joint effort to increase prices.

"The troupers admit that they have no magic formula for achieving their purpose, although they outline three possible methods which may be the subject of a later bulletin—if the campaign continues. We too doubt if the campaign has any immediate objective beyond stimulating the sales organizations to drive harder bargains. The long range

objective appears to be to condition the exhibitors' minds to the idea that the producer-distributors should have a still larger slice of the receipts. This in our opinion is as wrong as it is unjustified and the time to resist evil is in the beginning, not after the injury has been done. It is, therefore, right and proper that the independent exhibitor organizations should adopt counter measures and acquaint their members with the full implications of the movement and with the facts.

"The propagandists apparently started out with the declaration that Fox is seeking a 25% increase in its profits, but that figure now is being soft-pedaled. But the Fox spokesmen are both adult and experienced and we are bound to assume that they know what they are saying. A 25% increase in profits would require more than a 25% increase in film rentals. Therefore, exhibitors in weighing this development must consider not only what such an increase would mean in the case of Fox but also the devastating effect of like increases by the other companies. Of course, that would spell ruin to every exhibitor in the United States; yet that is the full import of what these men are saying and it should be brought home to every exhibitor."

Mr. Myers points out that the company reported tentative earnings for 1948 as \$12,500,000 as against net earnings of \$14,033,640 for the same period of 1947—a drop of \$1,503,640. He states that the income includes both film and theatre profits and that he has no basis for separating them, nor has he any information as to whether the shrinkage was due "to the foreign situation, the failure to enforce economy at the studios and reduce swollen salaries, general inefficiency, or the failure to produce the usual quota of boxoffice pictures." "We suspect," he adds, "that, to a considerable extent, it was due to a falling off in theatre attendance—and that hurts the exhibitor as much as the distributor." Mr. Myers then points out that, while Fox's net was declining, the net earnings of Loews, Inc., increased over the preceding year, even though that company, too, must have experienced the general box-office decline.

"The above quoted figures for Fox," continues Mr. Myers, "relate to the calendar year 1948 but they were released just as the Smith-Lichtman tour was getting under way, when, presumably, they would have the most effect. But somewhere in the Fox organization the wires must have been crossed because, about the same time, some highly optimistic information was being released concerning prospects for the current year. *Variety* for March 25 carries a story to the effect that Fox's sales for the first 10 weeks of 1949 are 25% more than those for the like period in 1948. So Fox already is well on the way to its goal without further ado. And in view of Fox's yowl about the division of the box-office dollar, this is really revealing: The story goes on to say that theatre receipts and foreign rentals are not keeping pace with domestic film rentals, although they are up from last year too. We can't wait for a detailed statement of the company's earnings for the first quarter of 1949, during which period the great plan for increasing film rentals was hatched.

"These optimists were not above a little bragging. 'Snake Pit' they predicted would gross \$5,000,000 in the United States and Canada. It was made before production economies were put into effect at a total cost of \$3,000,000. Even so, the percentage of profit is not bad—66 2/3%. 'Letter to Three Wives,' made after the studio had cut down on expenses cost \$2,000,000 and is expected to gross \$4,000,000 which should cause great glee in the outfit. 'Yellow Sky,' an outdoor picture with few sets and made a.e. (after economy) is expected to do a little under \$4,000,000 and should also turn in a 100% profit."

Mr. Myers goes on to point out that inflation has run its course and that a drive to increase film rentals in the face of steadily declining prices is decidedly out of order. "Calling it a more equitable division of the boxoffice dollar," he states, "is mere quibble. If film rentals rise, admission prices will have to be increased; and thus the motion picture industry will be handicapped in its race with competing amusements and will be going counter to the economic trend."

(Continued on inside page)

HARRISON'S REPORTS

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AN IMPORTANT EXHIBITOR VICTORY

(EDITOR'S NOTE: In the October 9, 1948 issue of this paper, under the heading, "The Illegality of Exhibition Contracts as a Defense in Fraud Actions," it was pointed out that exhibitors who found themselves defendants in suits charging fraudulent percentage returns had set up a main line of defense by alleging that the suing distributors have no right to proceed against them because the exhibition contracts involved in the suits contained clauses that are in violation of the anti-trust laws, and that their illegality was determined by the U. S. Supreme Court on May 3, 1948, in the Government's case against the major distributors.

The article pointed out that, last September, in a case involving the Alger Theatre Circuit, which was being sued by eight distributors, Federal Judge William Campbell, of the U. S. District Court in Chicago, granted the circuit's motion for a separate hearing on the question of whether or not the licensing agreements were illegal, basing his ruling on the ground that, if they were illegal, such a determination would dispose of the entire litigation.

Judge Campbell's ruling was considered a highly important development in a case of this kind, one that was given considerable attention by Mr. Abram F. Myers, National Allied's general counsel, whose illuminating comments on the matter were reproduced in the aforementioned article. Mr. Myers pointed out that Judge Campbell's action was merely a reference to a master, not a ruling, and up to that point settled nothing, but that it was important in that the Judge at least recognized the seriousness of the defendant's contention and decided to look into it before proceeding to trial on the distributors' charges. Moreover, pointed out Mr. Myers, it opened the way for the exhibitor to test the very foundations of the distributors' actions.

It is apparent that Judge Campbell's action caused the distributors considerable concern, for recently, rather than risk an adverse ruling, they petitioned the court for a dismissal of the case. The dismissal was granted, conditional upon their reimbursing the Alger circuit for attorneys' fees and other expenses incurred to defend the suit.

Although dismissal of the suit does not settle the question of whether or not the exhibition contracts are illegal and, if so, whether such a finding will prevent the distributors from recovering alleged damages, it is obvious that the Alger circuit has scored an important victory.

The following letter should be of great interest to the readers of HARRISON'S REPORTS.)

ALGER THEATRES
225 GOODING STREET
LA SALLE, ILL.

April 4, 1949

MR. P. S. HARRISON
HARRISON'S REPORTS
1270 Avenue of the Americas
New York 20, N. Y.

Dear Mr. Harrison:

Several months ago, E. R. Alger who is an independent exhibitor in this area was notified that he was to be sued

in Federal Court unless he was willing to allow the eight Major distributors to audit his books—on the pretense of determining whether or not any percentage fraud may have taken place in the returns filed with the distributors.

This, so far, was not an unusual thing to have happen in this business but the following things set it apart from the average percentage suit:

1. Along with the other theatres that Alger owns is one group of three theatres owned jointly by Alger and Publix Great States, a subsidiary of Balaban and Katz in turn owned by Paramount. All books for this company were kept by B. & K. in their Chicago office. This thus placed Paramount in the position of suing themselves of fraud in bookkeeping.

2. When confronted with the threat of this suit Alger felt that in the event that any monies were due in this case, he was willing to pay, but he felt that it would be to his detriment to allow the film companies to audit all of his books and records—which was demanded—for reasons which are obvious to all small exhibitors. He therefore offered to allow any well-known independent auditing firm—such as Price Waterhouse and Co.—to examine the books and determine the amount due the distributors and to pay that amount, if any was due. This offer was rejected upon the basis of the fact that no auditing company was competent to make such an audit except the majors' own auditors. This in spite of the fact that the above accounting firm audits the books of five out of the eight film companies.

3. Alger then was sued in the Federal Courts of Chicago. Long stories were released to the trade papers and the local papers in the towns in which Alger operates, containing accusations of fraud and other damaging information for business good will. These were countered in the local press but the National Trade papers were at all times luke warm about printing Alger's viewpoint in the matter.

Alger then proceeded to employ as his counsel, Mr. Thomas C. McConnell of the Jackson Park Theatre fame. McConnell at once contended that the contracts on all films are illegal. This point he insisted in court must be decided because if the contract is illegal—there can be no fraud. The Judge agreed and the matter was referred to the Master in Chancery of that Court to determine this point. The Majors resisted strongly this move but were overruled.

After many months of delay the Majors suddenly asked that the case be dismissed. This was after many behind the back peace moves which all involved some payment by Alger—but not involving an audit.

At every turn Alger refused to pay tribute and insisted that the matter had gone to the point that since he already paid substantial attorney fees he would follow the thing through to its conclusion. He was confident that the contracts were illegal and that he would win regardless.

That opinion must have been shared by the Majors, too, for they ask(ed) that the case be dropped by the court. Alger at once contended that this was not at all fair since he had expended large sums of money in attorney fees and that in addition he had spent much money and effort per-

(Continued on last page)

**"The Barkleys of Broadway" with
Ginger Rogers and Fred Astaire**
(MGM, May; time, 109 min.)

A highly entertaining musical comedy, lavishly produced and photographed in Technicolor. It is the sort of picture the fans can't help but enjoy, for the comedy is bright, the music delightful, and the dancing superb. Although ten years have elapsed since Ginger Rogers and Fred Astaire were last teamed together, they are as effective today as in the past; both work hard and score in each of the musical numbers. Their dance routines together are unusually good. Astaire excels in a solo tap dance with a shoe repair shop background, where many pairs of shoes join him in his dance routine; this number is both novel and intricate. The story is thin, but it is romantic and has good comedy situations:—

Although happily married, Ginger and Astaire, famous musical comedy stars, bicker constantly, causing Oscar Levant, their producer and playwright, no end of concern. When Astaire chides her for not having been sufficiently dramatic during a scene in their latest show, Ginger falls easy prey to the flattery of Jacques Francois, a French playwright, who praises her dramatic ability and urges her to give up musical comedy in order to take the lead in his newest play. She declines, however, unwilling to break away from Astaire. But a split results between them when he quarrels with her over Francois' attentions. As a result, she accepts the lead in Francois' play while he continues in their show with her understudy. Dejected over the separation but concerned lest Ginger fail as a dramatic actress, Astaire watches her rehearsals secretly. He takes note of her mistakes and, after rehearsals, telephones her and suggests how she should play the different scenes, but he speaks to her with a French accent to lead her to believe that he is Francois. Ginger is acclaimed on opening night for her superb performance. Miserable in the belief that she had fallen in love with Francois, Astaire, once again impersonating the Frenchman, telephones Ginger and asks her to declare her love for him. As he pleads with her, Francois walks into her dressing room making the deception apparent. Ginger, delighted, plays along with the gag and leads Astaire to believe that she planned to marry Francois after divorcing him. She then hastens to her home to await the dejected Astaire. There, after allowing Astaire to bid her a solemn goodbye, she reveals that his French accent had not fooled her and declares that she still loved him. They plan to rejoin forces in a new musical comedy.

It was produced by Arthur Freed and directed by Charles Walters from an original screen play by Betty Comden and Adolph Green. The cast includes Oscar Levant, Billie Burke, Gale Robbins and others. Suitable for the entire family.

**"Sorrowful Jones" with Bob Hope,
Lucille Ball and Mary Jane Saunders**
(Paramount, July 4; time, 87 min.)

A very good remake of Damon Runyon's "Little Miss Marker," which Paramount produced in 1934 with Shirley Temple in the lead. Although considerable changes have been made in the story to fit the talents of Bob Hope, the basic idea, that of a Broadway bookmaker finding himself saddled with a five-year-old child left as security by a bettor, remains the same. Hope is extremely funny as the tight-fisted bookmaker whose heart softens under the influence of the little girl, and there is much comedy in the situations where he tangles with crooked racetrack racketeers who had murdered the child's father; his false bravado will draw many laughs. A highly hilarious sequence is the one in which he brings a horse right into a hospital because the child, injured in an accident, had been calling for the animal. The story has considerable human interest. Mary Jane Saunders, as the child, is completely charming. Lucille Ball, as a night-club entertainer who helps Hope care for the child, and William Demarest, as Hope's assistant, add much to the entertainment values:—

Hope, a penurious bookmaker, accepts little Mary as a "marker" (I.O.U.) when her father places a bet on a horse. Her father becomes involved with Bruce Cabot, a racketeer in crooked horse races, who murders him secretly. Hope is

shamed into taking care of the child by Lucille Ball, Cabot's girl-friend. The child wins his heart and, much to everyone's amazement, he changes his stingy way of living in order to give her a decent home. Meanwhile the police, investigating the murder, find evidence of Cabot's crooked racetrack activities, and the gambler, to avoid further suspicion, registers "Dreamy Joe," a horse whose speed was controlled by injections, in Mary's name. When the police learn of this registration, Cabot orders his henchman (Tom Pedi) to get rid of the child. Hope, to protect Mary, hides her on a fire escape from which she falls and injures herself seriously. Rushed to the hospital, the delirious child calls for the horse. Hope steals the animal from the race track just before a fixed race and, after a wild chase, brings the horse right into the hospital, where the police, having found proof of Cabot's guilt, set a trap and capture him. With little Mary assured of recovery, Lucille, pleased by Hope's transformation, forgets his stingy past and agrees to marry him so that they might adopt the child.

It was produced by Robert L. Welch and directed by Sidney Lanfield from a screen play by Melville Shavelson, Edmund Hartmann and Jack Rose, based on Damon Runyon's story. The cast includes Thomas Gomez and others.

Unobjectionable morally.

**"Manhandled" with Dorothy Lamour
Dan Duryea and Sterling Hayden**

(Paramount, June 10; time, 96 min.)

Although it is not a pleasant entertainment, this is a good crime melodrama, far better than the average pictures produced by Pine-Thomas in the past. It has good direction and performances, and the story, though somewhat far-fetched and complex, is interesting all the way through. The action for the most part is not exciting but it manages to maintain a fair degree of suspense. Dorothy Lamour, cast in a straight part as a young secretary who is framed for a murder and jewel robbery, handles the role competently. Dan Duryea, as a crooked private detective, comes through nicely with one of his familiar slimy characterizations. There are some good touches of comedy involving the police, none of it of the stupid detective type. One sequence, where Duryea murders a confederate by pinning him to a wall with his car and bumping into him repeatedly, is quite brutal:—

The story opens with Alan Napier, a stuffy author, visiting a psychiatrist (Harold Vermilyea) because of his anxiety over a recurring dream in which he kills his bejeweled young wife, whom he believed to be faithless. Dorothy Lamour, the psychiatrist's new secretary, casually mentions Napier's case and his wife's jewels to Duryea, her rooming house neighbor, who had become interested in her romantically. On the following day, Napier's wife is found murdered, and her fabulous jewels, stolen, come into Duryea's possession. But he is unable to get rid of them because they could be identified easily. Investigating the murder, Lieut. Art Baker, of the homicide squad, and Sterling Hayden, an insurance investigator, learn of Napier's dreams and of his visit to the psychiatrist. This brings about an interview with Dorothy as well as a meeting with Duryea who, in his capacity as a private detective, offers to help on the case to win a \$10,000 reward. Shortly thereafter, the psychiatrist visits Duryea and threatens to kill him unless he turned over the jewels. It is then revealed that the psychiatrist had committed the murder and robbery, only to have the jewels stolen from him by Duryea. Duryea convinces the psychiatrist that the jewels were too "hot" to sell, and both agree to pin the crime on Dorothy, sacrificing the jewels for the \$10,000 reward. Duryea cleverly weaves a net of circumstantial evidence around Dorothy, making her a major suspect. Baker, however, obtains clues indicating that Duryea was guilty. He conceals his suspicions and encourages Duryea to further implicate Dorothy. In the end, Duryea is trapped, but not before he kills the psychiatrist and almost throws Dorothy off a roof.

It was produced by William H. Pine and William C. Thomas. Lewis R. Foster directed it and wrote the screen play in collaboration with Whitman Chambers, based on a story by L. S. Goldsmith. The cast includes Irene Hervey, Philip Reed, Irving Bacon and others. Adult fare.

"The Lawton Story"

(Hallmark. April 1; time, 111 min.)

This picture cannot be judged by the regular critical standards, for, since it is a religious subject, it is different from even the exceptional run of picture entertainment. Though there are some doings such as one finds in the every day production, the main event is the reproduction of the Life of Christ, as enacted in the Wichita Mountains, outside Lawton, Oklahoma, every year on Easter Sunday morning. The cast is local, but because of William Beaudine's skillful direction most of them act proficiently. This is true particularly of Millard Coody, who takes the part of Jesus Christ. The colorful costumes of those days, enhanced by the good Cinecolor photography, make the scenes much more impressive than they would have been in black and white. Being the first picture portraying the Life of Christ since Cecil B. DeMille's "King of Kings," the picture should go over well with most people, particularly when one considers that sixty per cent of the people are active church members and millions of others inactive members. The picture has been handled in good taste:—

Although suffering from a severe cold, the Reverend A. Mark Wallock (impersonated by Forrest Taylor) prepares for the annual Wichita Mountain Easter Pageant, with himself playing the part of Christ. The Reverend collapses during a church service, and his sister, Gwyn Shipman, who had arrived with her six-year-old daughter, Ginger Prince, persuades him to forego the part of Christ and remain in bed. The Reverend offers the part to Ferris Taylor, his brother, a banker, but he turns down the offer because the two were estranged as the result of a family feud. Hurt by the banker's refusal, Millard Coody, his teller, resigns his position. He is then given the part of Christ. Ginger tries unsuccessfully to patch up the feud between her two uncles. On Easter Sunday, thousands of people gather to watch the Pageant. The Reverend, confined to his bed, is overjoyed when a television set enables him to watch the proceedings. Ginger pleads with her uncle, the banker, to take her to the Pageant. Stubborn at first, he relents when his housekeeper threatens to quit her job and take Ginger to the Pageant herself. He determines not to watch the Pageant, but remains once it starts and the different familiar phases of the Life of Christ are enacted by the cast. With the services over, the banker, affected by what he had witnessed, takes Ginger back to the Reverend's home, where for the first time in many years he greets his brother warmly.

Scott Darling wrote the screen play from an original story by Mildred A. Horn. The Pageant story is by the late Rev. A. Mark Wallock. It was produced by Kroger Babb and directed by William Beaudine.

BOX-OFFICE PERFORMANCES

(Continued from back page)

RKO

"The Pearl": Fair-Poor
 "Bodyguard": Fair
 "Station West": Good-Fair
 "Design for Death": Poor
 "Every Girl Should Be Married": Very Good-Good
 "Blood on the Moon": Good
 "The Boy with Green Hair": Good
 "The Last Days of Pompeii" (reissue): Good-Fair
 "She" (reissue): Good-Fair
 "Tarzan's Magic Fountain": Fair
 "A Woman's Secret": Fair
 "The Clay Pigeon": Fair
 "So Dear To My Heart": Good
 "Joan of Arc": Very Good
 "Enchantment": Fair

Fifteen pictures have been checked with the following results: Very Good, 1; Very Good-Good, 1; Good, 3; Good-Fair, 3; Fair, 5; Fair-Poor, 1; Poor, 1.

20th Century-Fox

"Cry of the City": Good-Fair
 "Apartment for Peggy": Very Good-Good
 "Night Wind": Fair-Poor
 "Road House": Good
 "When My Baby Smiles At Me": Very Good
 "Jungle Patrol": Fair
 "Bungalow 13": Fair
 "Belle Starr's Daughter": Fair
 "Yellow Sky": Very Good-Good
 "Unfaithfully Yours": Good-Fair
 "Trouble Preferred": Fair
 "The Snake Pit": Excellent-Very Good
 "That Wonderful Urge": Good-Fair
 "This Was a Woman": Poor
 "Johnny Apollo" (reissue): Fair
 "Show Them No Mercy" (reissue): Fair
 "A Letter To Three Wives": Very Good-Good

Seventeen pictures have been checked with the following results: Excellent-Very Good, 1; Very Good, 1; Very Good-Good, 3; Good, 1; Good-Fair, 3; Fair, 6; Fair-Poor, 1; Poor, 1.

United Artists

"Girl from Manhattan": Fair-Poor
 "An Innocent Affair" ("Don't Trust Your Husband"):
 Fair
 "The Angry God": Poor
 "The Plot to Kill Roosevelt": Poor
 "My Dear Secretary": Good-Fair
 "High Fury": Fair
 "Just William's Luck": Poor
 "Siren of Atlantis": Fair-Poor
 "Lady of Burlesque" (reissue): Poor
 "Guest in the House" (reissue): Poor
 "Cover Up": Fair
 "The Lucky Stiff": Fair-Poor

Twelve pictures have been checked with the following results: Good-Fair, 1; Fair, 3; Fair-Poor, 3; Poor, 5.

Universal

"Kiss the Blood Off My Hands": Fair
 "Rogues Regiment": Good
 "Countess of Monte Cristo": Fair-Poor
 "Mexican Hayride": Fair
 "You Gotta Stay Happy": Good-Fair
 "An Act of Murder": Fair
 "The Fighting O'Flynn": Fair
 "Criss Cross": Good-Fair
 "Family Honeymoon": Good
 Nine pictures have been checked with the following results: Good, 2; Good-Fair, 2; Fair, 4; Fair-Poor, 1.

Warner Brothers

"Smart Girls Don't Talk": Fair
 "Johnny Belinda": Excellent-Very Good
 "June Bride": Good
 "Fighter Squadron": Good-Fair
 "Angels with Dirty Faces" (reissue): Fair
 "They Drive By Night" (reissue): Fair
 "Decision of Christopher Blake": Fair-Poor
 "One Sunday Afternoon": Good-Fair
 "Whiplash": Fair
 "Adventures of Don Juan": Good-Fair
 "Flaxy Martin": Fair
 "John Loves Mary": Good-Fair
 Twelve pictures have been checked with the following results: Excellent-Very Good, 1; Good, 1; Good-Fair, 4; Fair, 5; Fair-Poor, 1.

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sonally. In addition he pointed to the unfavorable publicity received as a result of the arbitrary attitude of the Majors.

Master in Chancery, Joseph Elward of the U. S. District Court in Chicago, said in his final report the following in part:

"Paragraph 11: (a) Plaintiffs, as hereinabove noted, have given, as motivation for their motion to dismiss, their apprehension that they may not be able to prove that the matter involved exceeds THREE THOUSAND (\$3,000.00) DOLLARS.

"(b) Without in any manner impugning the good faith of Plaintiff's counsel (who are eminent members of the Bar, but are, of course, under the direction of their clients) I think it is a fair inference from the record, that this alleged reason was not the only reason or the principal reason for their clients' decision to dismiss.

"(c) For some other reason, not apparent of record and with which the court has no concern—Plaintiffs wish to withdraw from the present forum. This is their right, but they must in equity make defendants whole for the Plaintiffs' experiment. The record shows that Defendants' counsel have spent considerable time and effort to date in pleadings, motions, briefs and arguments in resisting Plaintiffs' claims. For the attorney's fees paid or incurred, the court has an equitable discretion, under the rule, to provide reimbursement."

"Paragraph 12: I am of the opinion that under the discretion vested in the court in this matter, it would be inequitable to allow the cause to be dismissed without prejudice against the defendants, Mr. McConnell's clients, without reimbursing them for the sums they have paid to him for attorney's fees and that any order of dismissal against said clients should be contingent upon the payment to them of the aforesaid sum of \$4,016.88 so paid Mr. McConnell for his attorney's fees and expenses."

"Paragraph 14: (d) I find that the sum of \$1,500.00 would be a reasonable attorney's fee for the services rendered herein by Mr. Simon; that his clients are liable to him therefore and that they should be compensated accordingly."

"Paragraph 15: It is my conclusion that an order should be entered (substantially in words and figures as per the draft attached hereto, marked Exhibit 'A' and expressly made a part hereof) providing for the dismissal without prejudice, but conditional upon the payment by Plaintiffs to THOMAS C. McCONNELL, as Attorney for certain defendants, within 25 days from this date, the sum of \$4,016.88; and to Seymour Simon, as attorney for certain defendant, within 25 days from this date, the sum of \$1,500.00; and to the undersigned, within 25 days from this date of the sum of \$1,682.60 (or such other sum as to the court may seem proper) for his Master's Fees and Court Reporter charges as per certificate attached hereto."

Alger feels that a principle has been established in this case and that it is that no exhibitor should be frightened by the matter of threats from the film companies into an audit that is neither necessary nor proper.

He feels that the story deserves full publication in spite of the suppression attempted by certain distributor controlled publications and desires that you give the matter a complete airing in your publication.

Yours truly,

(signed) L. FRANK STEWART
Executive Manager

BOX-OFFICE PERFORMANCES

The previous box-office performances were published in the issues of October 30 and November 6, 1948.

Columbia

"The Untamed Breed": Fair
"The Loves of Carmen": Good-Fair
"I Surrender Dear": Fair-Poor

"Rusty Leads the Way": Fair-Poor
"The Gallant Blade": Fair
"Leather Gloves": Fair
"Racing Luck": Fair-Poor
"The Man from Colorado": Good
"Jungle Jim": Fair
"Blondie's Secret": Fair
"Shockproof": Fair
"The Dark Past": Good-Fair
"Song of India": Fair
"Slightly French": Fair
"The Affairs of a Rogue": Poor
"Ladies of the Chorus": Fair-Poor
"The Walking Hills": Good-Fair

Seventeen pictures have been checked with the following results: Good, 1; Good-Fair, 3; Fair, 8; Fair-Poor, 4; Poor, 1.

Eagle-Lion

"Northwest Stampede": Fair
"Behind Locked Doors": Fair
"Hollow Triumph" ("The Scar"): Fair-Poor
"My Son, My Son" (reissue): Fair-Poor
"International Lady" (reissue): Fair-Poor
"Adventures of Gallant Bess": Fair
"Count of Monte Cristo" (reissue): Fair
"Son of Monte Cristo" (reissue): Fair
"Let's Live a Little": Fair
"Million Dollar Weekend": Fair
"He Walked By Night": Good
"Parole, Inc.": Fair
"The Strange Mrs. Crane": Fair
"An Old Fashioned Girl": Fair-Poor
"Blanche Fury": Fair-Poor

Fifteen pictures have been checked with the following results: Good, 1; Fair, 9; Fair-Poor, 5.

Metro-Goldwyn-Mayer

"Julia Misbehaves": Good
"The Secret Land": Fair
"No Minor Vices": Fair
"The Three Musketeers": Very Good
"Hills of Home": Fair
"Words and Music": Very Good-Good
"A Night at the Opera" (reissue): Good
"San Francisco" (reissue): Good-Fair
"Three Godfathers": Good-Fair
"Picadilly Incident": Fair-Poor
"Command Decision": Very Good-Good
"Act of Violence": Fair
"The Sun Comes Up": Fair
"The Bribe": Good-Fair
"Force of Evil": Fair
"Caught": Fair

Sixteen pictures have been checked with the following results: Very Good, 1; Very Good-Good, 2; Good, 2; Good-Fair, 3; Fair, 7; Fair-Poor, 1.

Paramount

"Isn't It Romantic": Fair-Poor
"The Night Has 1000 Eyes": Fair
"Sealed Verdict": Fair
"Miss Tatlock's Millions": Good-Fair
"Disaster": Fair-Poor
"The Paleface": Excellent-Very Good
"The Accused": Good-Fair
"Dynamite": Fair-Poor
"My Own True Love": Fair-Poor
"Whispering Smith": Good
"Alias Nick Beal": Fair

Eleven pictures have been checked with the following results: Excellent-Very Good, 1; Good, 1; Good-Fair, 2; Fair, 3; Fair-Poor, 4.

(Continued on inside page)

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No. 17

PREMIERE OF "TULSA"— A FINE JOB OF PUBLIC RELATIONS

The fanfare and pageantry that usually accompanies the world premiere of a motion picture is, as a general rule, a cut-and-dried program of events in which the stars, preceding the opening, appear at some minor public functions, are heard on several radio broadcasts, and finally are seen arriving at the theatre in a blaze of glory, amid blaring band music and blinding flood lights. All this receives some publicity in the local press and usually attracts a fair-sized crowd to the theatre on the opening night.

Throughout the years I have seen many of these world premieres and some of them have been outstanding, but I cannot recall any one that can be compared with the magnificent job done by the Eagle-Lion publicity staff, under the direction of Max E. Youngstein, in connection with the world premiere of Walter Wanger's "Tulsa," held last week in the city of the same name, in Oklahoma.

The enthusiasm with which the people of Tulsa heralded the event was remarkable. To begin with, Governor Roy J. Turner, of Oklahoma, proclaimed April 13 as "Tulsa Day," and called upon all citizens of the State who could possibly do so to be in Tulsa on that day to take part in the different civic functions, including a gigantic parade. And the Governor meant it, for he himself left his arduous duties in Oklahoma City, where the State Legislature was in session, to join the festivities. The school authorities declared a holiday for the children, and nearly every business firm in Tulsa and the surrounding towns either gave their employees a holiday or time off so as to see the parade.

Limited space does not permit a recapitulation of the numerous events, but mention should be made of the giant parade staged by the civic authorities in collaboration with the petroleum industry. More than 125,000 Oklahomans packed the city's streets to watch the parade, which was more than five miles long and took at least four hours to pass the reviewing stand.

While Army and Navy planes roared overhead and twenty-two bands blared forth with their music, the crowds were thrilled by the greatest display of mobile oil drilling equipment—more than \$10,000,000 worth—ever assembled in one procession. Sandwiched in between the different floats were the bands, followed by the massed colors and guards of many military and civic organizations and, of course, the stars, the Governor, and other dignitaries.

Following the parade, a square dance was held on the main street of the city in which everyone took part.

Aside from the fact that the "Tulsa Day" celebration was bigger than anything ever heretofore done in connection with a world premiere, and will, no doubt, pay off in greater grosses for exhibitors who book the picture, the notable thing about the premiere is that it was handled in a way that brought great credit, not only to Eagle-Lion, but also to the motion picture industry as a whole.

At a time when the motion picture industry is being maligned in many quarters, the active participation of the Governor, of city officials, and of leaders of the powerful petroleum industry in behalf of a motion picture cannot help bringing to the motion picture business much needed good will. And that good will was reflected in the genuineness of the warm reception accorded to the visiting movie people by the Oklahomans. During the celebration, which lasted from Monday to Thursday, the city of Tulsa figuratively turned itself upside down for the picture "Tulsa." And what is even more important, particularly in these days when many pictures are ballyhooed for more than they are worth as entertainment, is the fact that those who saw the picture were thrilled by it, for it is an exciting, colorful story of the rise of the oil industry and the growth of the city of Tulsa as the Oil Capital of the World.

Max Youngstein and his alert publicity staff deserve great credit for having done an outstanding job—one that has brought honor to the motion picture industry.

THE RIGHT ANSWER

The editorial entitled, "The Facts Behind the Facts," which appeared in the March 26 issue of this paper, has brought forth the following comment in the April 12 organizational bulletin of the Associated Theatre Owners of Indiana, an Allied unit:

"TWO ANSWERS FROM ONE SET OF FIGURES

"In our bulletin of March 18 we did a little analyzing of the Paramount proxy statement to show that the circuit was paying approximately 19% feature film rental. In *Motion Picture Herald* of March 19, Red Kann used some figures from the RKO report to indicate that their theatres were paying 32.59% for film rental.

"In spite of Mr. Kann's statement that 'many qualified observers, sufficiently disinterested to be accepted as reasonably impartial' agreed that the circuits were paying their proportionate share of film rentals we just couldn't come around in agreement until we had a chance to do a little double checking on these figures. But before we found an opportunity to do so Pete

(Continued on back page)

"The Secret Garden" with Margaret O'Brien, Dean Stockwell and Herbert Marshall

(MGM, no rel. date set; time, 93 min.)

This is an odd psychological mixture of drama and comedy, set against the background of a forbidding English mansion at the turn of the century. There are a number of good individual scenes, and the weird atmosphere created is highly effective. Despite its many good touches, however, the picture is handicapped by a story that is too involved and too hazy in its psychological overtones, and by too much conversation, slowing up the action. Moreover, much of the talk is difficult to understand because of the thick Yorkshire accents employed by several of the characters. Being an odd picture, its reception by the public is difficult to predict. Consequently, the exhibitors would do well to watch its box-office performance in the early runs. In all probability it will go over well with children because of the amusing animal and bird scenes, as well as the tantrums of Margaret O'Brien and Dean Stockwell. The scenes of the "secret garden" have been photographed in Technicolor, enhancing the beauty of the flowers:—

After the death of her parents in India, Margaret O'Brien goes to England to live with Herbert Marshall, her wealthy uncle, slightly deformed. Marshall refuses to see her, and Margaret, being a willful child, does not get along with his austere servants, who try to suppress her. She becomes friendly with Brian Roper, a neighborhood boy, with whom she invades a garden that Marshall had locked ten years previously, following the death of his wife who had been killed accidentally by a falling branch from a tree. Investigating the source of sudden screams, Margaret comes upon Dean Stockwell, Marshall's morbid bedridden son, who believed he would die. Margaret scoffs at his fears and opposes his tantrums with tantrums of her own, eventually succeeding in making him behave normally. Margaret and Brian secretly restore the garden to its former beauty, and Dean comes to love it. Meanwhile George Zucco, a doctor, examines Dean. He informs Marshall that there was no reason for the child to be bedridden and blames Marshall for having subconsciously planted in the boy's mind the belief that he was a cripple. Influenced by the talk Zucco had given him, Marshall decides to sell the estate and take Dean to Italy. He finds Dean in the garden with Margaret, and the boy, forgetting that he is supposed to be crippled, walks towards him to plead that he retain the estate and garden. Moved by the sight, Marshall embraces the boy, while Margaret and Brian beam joyfully at his transformation.

It was produced by Clarence Brown and directed by Fred M. Wilcox from a screen play by Robert Ardrey, based on Frances Hodgson Burnett's novel. The cast includes Gladys Cooper, Elsa Lanchester and others. Good for the entire family.

"Make Believe Ballroom" with Ruth Warrick, Virginia Welles and Jerome Courtland

(Columbia, no rel. date set; time, 77 min.)

A passable program comedy with music, the sort that will appeal chiefly to those who enjoy "jive" music. Others will probably find it dull, for the story is extremely thin and only mildly amusing, although it serves well enough as a means to introduce the musical sequences. It should, however, attract the juveniles, for spotted throughout the proceedings in dif-

ferent musical numbers are such well known personalities as Al Jarvis, Frankie Laine, King Cole Trio, Toni Harper, Jack Smith, Kay Starr, The Sportsmen, Charlie Barnet, Jimmy Dorsey, Jan Garber, Pee Wee Hunt, Gene Krupa and Ray McKinley. The direction and performances are satisfactory:—

Ruth Warrick, fast-talking press agent for Al Jarvis and his disc jockey radio show, is warned that she must do a better publicity job or seek employment elsewhere. While visiting a drive-in restaurant and noticing the great interest of the youthful car hops in "jive" music radio programs, Ruth conceives a publicity idea to help Jarvis: a Musical Mystery Contest, with a \$5,000 prize to the person who, during the contest, can the most times correctly identify the performer of a musical number from the broadcast of a recording. Two of the car hops, Virginia Welles and Jerome Courtland, run neck-and-neck in the contest. They fall in love, and Courtland confides to her that he hoped to open a streamlined drive-in of his own if he won the prize money. On the eve of the deciding contest, with Courtland and Virginia tied for first place, Louis Jean Heydt, the sound engineer on the program, offers to reveal to Courtland the name of the mystery performer for a consideration. Courtland beats him up. In revenge, Heydt tells the newspapers that Courtland had tried to bribe him, causing him to be disqualified. But Virginia, believing in Courtland's innocence, obtains the aid of Ruth and Jarvis and cleverly tricks Heydt into confessing his guilt. Courtland is reinstated as a contestant and, in the finals, he and Virginia mutually identify the mystery performers. They share the prize money and together purchase the drive-in of Courtland's dreams.

Albert Duffy wrote the story and collaborated on the screen play with Karen DeWolf, based on the radio programs of Al Jarvis and Martin Block. It was produced by Ted Richmond and directed by Joseph Santley.

Suitable for the family.

"Shamrock Hill" with Peggy Ryan

(Eagle-Lion, May 1; time, 71 min.)

A light but pleasing comedy. It is part fantasy and part reality, with some dancing and singing. The fantasy part deals with leprechauns and elves, which exist in the imagination of the heroine, a young Irish-American girl, and of her young friends. To her and to them, the elves are real; only that nobody else sees them. Peggy Ryan is delightful as the heroine; she handles the part in a light and airy manner, and her songs and dances are pleasing. The different members of her family, particularly Tim Ryan, as her uncle, a frustrated singer, contribute considerable comedy. The photography is clear:—

Peggy passes her time on Shamrock Hill, owned by the city, where she relates fairy stories of old Ireland to a group of children. John Litel, a wealthy industrialist, wants the property for a television station and takes Peggy to court for trespassing on city land. But his own lawyer, Rick Vallin, sympathetic towards Peggy, proves that she had not violated the law and gains a dismissal of the case. At home, Peggy discusses the case with James Burke, her father, an optimistic but unsuccessful inventor; Tim Ryan, her frustrated uncle; Mary Gordon, her grandmother, a would be artist; Lanny Simpson, her young brother; and Ray McDonald, her boy-friend. Trudy Marshall, Litel's daughter and Vallin's girl-friend, suspects that Vallin had fallen in love with Peggy; she breaks with him

and persuades her father to withdraw his legal business from him. She then makes a play for Peggy's boyfriend, McDonald, and Peggy, peeved, accepts the attentions of Vallin. Meanwhile Litel succeeds in barring Peggy and her young friends from Shamrock Hill. The vindictive Trudy goes out of her way to embarrass Peggy and her family at a party. Peggy, enraged, upbraids Litel for having closed the Hill to her and her friends, and obtains his promise to reopen the Hill if the leprechauns should perform a miracle. In the meantime McDonald comes to the realization that Trudy and Vallin were still in love. On the following day all visit the Hill and find it a mass of flowers, with fountains, benches, and mended fences. Peggy believes it to be a miracle, unaware that it was the handiwork of McDonald. Litel, aware that he had been tricked, graciously keeps his promise to Peggy and reopens the Hill. It all ends with Litel buying a television invention from Peggy's father, and with Peggy and McDonald, and Trudy and Vallin, pairing off.

The story is an original by Arthur Hoerl, who wrote the screen play with McElbert Moore. It was produced and directed by Arthur Dreifuss.

Suitable for the entire family.

"The Lost Tribe" with Johnny Weissmuller

(Columbia, May; time, 72 min.)

This second in the new "Jungle Jim" series of adventure melodramas is a fair picture of its kind and should make a suitable secondary feature in double-billing situations. Like most low-budget jungle pictures, the story, though far-fetched, is played straight, but it should satisfy the undiscriminating action fans, for it is replete with wild animal scenes and there are numerous thrilling situations that show Johnny Weissmuller, the hero, in mortal combat with the denizens of the jungle, such as a battle to the death with a huge alligator, and saving the heroine from an attack by man-eating lions. All in all, it is a picture for those who are not concerned with a plot's implausibilities as long as it has a fair share of excitement:—

Nelson Leigh, patriarchal head of the secret jungle village of Dzamm, where the adornments of an ancient temple were encrusted with diamonds, dispatches his daughter (Elena Verdugo) to find Johnny Weissmuller, who lived in the jungle, and seek his aid in preventing the desecration and pillage of the village by white traders who had learned of its secret. Weissmuller, after saving Elena from an attack by lions, is conducted by her to Dzamm, where he agrees to her father's proposal that he take to the white traders at an African port of call a gift of a sack of diamonds in the hope that it would satisfy their greed and ward off an invasion. Unknown to Weissmuller, Paul Marion, Elena's brother, was the unwitting betrayer of his people because of a passion he had conceived for Myrna Dell, supposed "niece" of Joseph Vitale, a shady trader at the port settlement. Marion's jeweled gifts to Myrna had whetted the greed of Vitale and his partner, Rudolph Dunn. Weissmuller divided the sack of diamonds between Vitale and Dunn, but they overpower and imprison him. They then kill Myrna when she tries to help him. Elena, worried about Weissmuller, comes to the settlement and is captured by Vitale and Dunn, who compel Weissmuller to lead them and their henchmen to the secret village lest they murder Elena. In Dzamm, many wild animals, Weissmuller's friends, come to his aid and either kill off or

rout the invaders in a spectacular battle. Although the village had been pillaged and almost destroyed, the peaceful natives look forward with faith and courage that it will rise again.

Arthur Hoerl wrote the story and collaborated on the screen play with Don Martin. It was produced by Sam Katzman and directed by William Berke.

Unobjectionable morally.

"The Stratton Story" with James Stewart, June Allyson and Frank Morgan

(MGM, May; time, 106 min.)

A stirring, heart-warming human interest drama, expertly directed and flawlessly acted by an excellent cast. Biographical of the life of Monty Stratton, the Chicago White Sox baseball pitcher whose sensational career was cut short following amputation of his right leg injured in a hunting accident, the story, which begins with his sand lot days and ends with his triumphant return to baseball despite his handicap, is, though tragic, highly inspirational. It is a wholesome entertainment, the kind that will have wide appeal, for it has tears and laughter, an exceedingly charming romance, and considerable excitement and suspense in the colorful baseball sequences. James Stewart, as Stratton, gives an outstanding performance; his characterization is highly sympathetic and lovable, and for that reason one is left with a lump in his throat when he is struck down by his tragic accident. June Allyson is completely winning as his wife, and excellent also are Agnes Moorehead, as his mother, and Frank Morgan, as a baseball has-been who recognizes his talent and develops it:—

Barney Wile (Frank Morgan), a former big leaguer now a hobo, sees Stratton win a sand lot ball game in Greenville, Texas, and tells him that he should try out with a major league team. Stratton invites Wile to spend the winter as a helping hand on his farm, and during the next few months, between farm chores, Wile coaches him on the fine points of pitching. With the coming of Spring, Stratton, over the objections of his practical-minded mother, hitch-hikes to California with Wile. There, Jimmy Dykes, the White Sox manager and an old acquaintance of Wile's, gives him a tryout and signs him to a contract. During training, Stratton meets and falls in love with Ethel (June Allyson) before the season's opening in Chicago. He is knocked out of the box by the N. Y. Yankees on his first appearance and sent to a farm team for seasoning. Recalled after he makes an impression in the minor league, Stratton marries Ethel and returns to Chicago. He becomes the freshman sensation of the league and by the next season wins great fame and becomes the father of a son. But with a brilliant future ahead tragedy strikes when Stratton, hunting on his farm, accidentally shoots himself in the leg, which is amputated in order to save his life. He loses all interest in life until he sees his young son trying to take his first steps. He resolves to learn to walk along with the boy, and soon masters the use of an artificial leg. Under Ethel's prodding, he learns to pitch with his old-time fire, despite his handicap, and arranges to play in an all-star game. He pitches masterful ball and wins the game. The acclaim of the crowd gives him new courage to live again.

It was produced by Jack Cummings and directed by Sam Wood from a screen play by Douglas Morrow and Guy Trosper, based on Mr. Morrow's story.

Excellent for the entire family.

Harrison did the job in the March 26 issue of his *Reports*.

"Mr. Harrison uses the same figures but separates the film rentals paid by RKO theatres to the parent company with whom they were in no position to bargain. His analysis then shows that the RKO circuit paid 20% or less to distributors other than RKO for film rental.

"We'll go along with Harrison and his 'Reviewing Service Free From the Influence of Film Advertising' for our impartial observer.

"*Harrison's Reports*, without the benefit of any film advertising subsidy, is necessarily expensive but we believe no exhibitor should be without it."

Twentieth Century-Fox Film Corporation
Beverly Hills, Calif.

April 14, 1949

Dear Mr. Harrison:

After reading your editorial of April 9th, I am somewhat dumbfounded and not a little shocked at both your personal vehemence and failure to understand the problem confronting the motion picture industry today.

I am shocked because as recently as February 25th you wrote me as follows:

"You are doing a fine job. Your pictures are bringing joy and happiness to the hearts of millions of people all over the world, and they are doing the industry an immense amount of good. I only hope that you will continue the good work."

I wonder how you expect us to continue the good work which you make such a big point of; how can we go on risking tremendous fortunes in capital-grossing internationally over \$84,000,000 last year, and showing a profit of a mere \$3,000,000 on this great investment? And, mind you, we are the only company which made a profit out of our pictures, and if one of them had turned out badly, we would have taken a loss like all the other outfits did.

But the thing that bothers me most is your violent attack on Al Lichtman, who, in my opinion, is one of the great pioneers in this industry—a man who has contributed in every way to its success; a man who is not a tycoon, owning a large company, but rather one of the select few who has always had this industry so much at heart and has given so much of himself that his health is now impaired. I don't know how in good conscience you can think the way you did in your article.

Al Lichtman doesn't need me to defend his record in this industry, and I certainly am not writing you to defend our employing him because we are very proud to have him in our organization. Every fair-minded exhibitor has the same respect for Al Lichtman that we in the industry have, and I can't believe that you meant the intemperate things you allowed yourself to say.

Twentieth Century-Fox shall continue to do our best to make the best pictures in the business. We will try to earn and deserve the praise that you and other independent editors have bestowed upon us. I don't think I am being unduly boastful when I state that

our films for the past several years have been consistently the best. To continue to work hard and serve the public and thus serve the exhibitors and ourselves has been the aim of this studio.

We cannot further lower the cost of production without endangering the quality of our merchandise. Yet the cold facts and figures on record show us that if we are to continue to make the type of pictures that you have applauded us for we will have to get a larger share of the returns.

I believe that there are a great number of honest, conscientious and intelligent exhibitors who will quickly see the handwriting on the wall. They will realize that we have got to be encouraged with more than applause. We don't want it all but we do want enough to make it possible for us to continue making the same type of product we have been making. Cheaper pictures with less quality may in some respects help producing companies but they will certainly in the long run wreck exhibitors and destroy the interest of the public in motion pictures. Anyone with an ounce of sense can recognize this. Yet if we are forced to curtail more and more there is no alternative and when this happens the exhibitor will really have something genuine to howl about. There will be a great many theatres for rent in this country.

You have been a leader in your field and this is why your attitude astonishes me. You would think that Al Lichtman was going out with a pitchfork in his hands to gouge defenseless exhibitors. I have always favored a neighborly policy of good relations. But recently I have noticed that such policies do not pay off either for the producers or the exhibitors.

The only answer is good pictures, good entertainment and produced at a reasonable cost. The "reasonable cost" is quite different today than it was in 1943. Grosses have increased but the cost of production has multiplied to such an extent that it is frightening. You should be one of the first to climb on the bandwagon and help Al in what he is doing, for his plan, which after all is our plan, has been designed only so that the future of this industry may be reasonably assured. And when I speak of the future I am thinking not only of our company but of the motion picture exhibitors.

I wish you would publish this letter. If you don't publish it put it in the file and remember it. One day you will want to publish it for I go on record as saying that the present quality of production cannot be maintained by this studio or by any studio unless we receive a healthier percentage of the profits and the eventual outcome, if we do not receive our fair proportionate share, will be the destruction of the exhibitors.

It gives me no pleasure to make the above prophesy. I do not like to indulge in painting portraits of gloom but neither do I like to kid myself. I know perfectly well that one day both production and exhibition will snap unless there is a realization on the part of the exhibitors that they must do their full share in encouraging in a practical way the continuation of the making of fine motion pictures.

Sincerely yours,
(signed) DARRYL F. ZANUCK.

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SATURDAY, APRIL 30, 1949

No. 18

PROMOTE YOUR OWN INSTITUTION

Under an agreement reached between the producer-distributors and the representatives of the leading exhibitor organizations, "The Movies and You," the all-industry film series of twelve short subjects, which has been designed to sell the motion picture industry to the American public, will be furnished to the exhibitors at actual cost, with all distribution and studio overhead charges eliminated.

Briefly, the agreement provides that a Board of Trustees, made up of twenty persons representing production, distribution, exhibition, and the trade press, shall administer the project and collect and disburse the film rentals.

Exhibitors will be asked to pay to the distributor of each short subject the lowest normal rental charged by that distributor for a single-reel black and white subject.

After the first four reels have been distributed, the Board will make an audit and, if it is found that the actual costs are materially lower than the estimated cost of \$28,500 for each subject, the Board will consider a reduction in rentals for future releases to prevent the accumulation of a large surplus.

In the event that the cost of the entire series is recouped before all twelve subjects have been released, the remaining reels in the series will be furnished to the exhibitors at no charge whatsoever.

Of the twelve subjects, four—"Let's Go to the Movies" (RKO), "Movies are Adventure" (Univ.-Int'l), "This Theatre and You" (Warners) and "The Art Director" (20th-Fox)—are completed, with the first one to be distributed by RKO in May.

Each of the subjects completed thus far do a great selling job for the industry as a whole, and what is most important is that the selling job is done in terms of highly enjoyable entertainment. Moreover, they are being made available to exhibitors under a rental plan that is very fair, and which has the unqualified endorsement of every exhibitor association in the country.

As pointed out in a recent bulletin of the Associated Theatre Owners of Indiana, exhibitors have used their screens to sell autos, washing machines and soft drinks, as well as messages in support of many charity and other worthy drives. The industry public relations shorts offers every exhibitor an opportunity to employ this same powerful medium in the promotion of his own institution.

"The Movies and You" series is one of the greatest constructive enterprises ever undertaken by the industry. Every exhibitor should give it his fullest support.

SHOW HIM YOUR GRATITUDE

Robert L. Wright, who joined the Department of Justice in 1938 as special assistant to the U.S. Attorney General, and who has handled the Government's anti-trust suit against the major distributors from the start, has resigned from the Department, effective April 29, to enter private practice in Washington.

In tendering his resignation, Mr. Wright expressed the belief that little if any work would be required on the anti-trust case until the issuance of the final decree by the three-judge New York Court, to whom the U.S. Supreme Court had remanded the case.

Throughout his eleven years with the Department of Justice's anti-trust division, Mr. Wright, more than any other Government official, has been a thorn in the sides of the major companies' high-priced lawyers. His profound study of the motion picture industry left him satisfied that there were many evils that needed correction, and all through his legal battle with the monopolists he was determined never to compromise on any proposed solution that failed to eliminate block-booking and blind-selling, as well as to divorce the producing and distributing end of the business from the exhibition end.

His expert handling of, not only the New York case, but also the Crescent and Schine anti-trust suits, as well as the Government's intervention in the Goldman case, has resulted in decisions that are not short of his goal.

The thanks of all independents, both exhibitors and producers, should be given to Mr. Wright for his faithful and conscientious efforts in the struggle for law and justice. The lot of the independents has been improved greatly by his capable work, and it behooves every one of them to express their gratitude by a suitable letter addressed to him in care of the Department of Justice, in Washington, D. C., thanking him for the notable public service he has performed throughout his distinguished Government career.

HARRISON'S REPORTS feels confident that every independent exhibitor will gladly join it in wishing Mr. Wright the greatest success possible in his private practice.

SUPPORT THE OPPORTUNITY SAVINGS BOND DRIVE — MAY 15-JUNE 30

**"Edward, My Son" with Spencer Tracy
and Deborah Kerr**

(MGM, June; time, 112 min.)

This is a powerful adult drama, with superb direction and acting. Spencer Tracy's part is not pleasant, but it is dramatic, and he acts it with realism. As for Deborah Kerr, she deserves an Oscar; although she is a very young woman and looks charming, towards the end she gives an exceptionally fine portrayal of a worn out woman, aged and tired, driven to drink by the unhappiness of having as a husband a man who thinks more of the material things of life than of the spiritual as he doles on his son and even resorts to crime and trickery to make sure that nothing mars the boy's happiness and that he has everything that his heart desires. A novel twist is that the son is never shown; yet the spectator feels his image and knows his character from what is told about him. All in all, it is an unusual story of a father's misguided love for his son, given a mature but fascinating treatment. It seems, however, as if the picture will go over better in big cities than in small towns. It is a lavish production, made by MGM in England:

With the birth of their son, Edward, in 1918, Tracy and his wife, Deborah, middle-class Londoners, find their happiness complete. But the desire to provide the best for his son soon becomes an obsession with Tracy. When the youngster, at the age of five, requires an expensive operation to save him from being a cripple, Tracy sets fire to a furniture store he owned in partnership with Mervyn Johns, and collects the insurance. Johns, however, through Tracy's trickery, goes to jail for the criminal act. With what money is left after his son's successful operation, Tracy starts another business, and with the passing years, through sharp practices, he becomes one of the wealthiest men in England and is elevated to the peerage. Tracy's marriage becomes merely a symbol of respectability to which he clings for the sake of his son. Meanwhile he grants the boy every wish before he thinks of it himself, and even buys an exclusive boys' school to save the lad from expulsion. He drives Johns to commit suicide by refusing to help him upon his release from jail, and feels relief in the thought that his son need never fear that his father will be exposed as an arsonist. When Deborah asks him for a divorce after learning that his secretary, Leuen McGrath, had become his mistress, Tracy compels her to withdraw her request by threatening to accuse her of having had an affair with Ian Hunter, their family doctor, thus ruining them both. To further protect his son, he deserts his mistress to avoid a possible scandal. His son, by this time an incorrigible playboy, seduces Harriette Johns, a shop girl, whom Tracy unsuccessfully tries to buy off when she reveals that she is to have a baby. Deborah takes to drink and becomes a recluse. Tragedy strikes when Edward is killed in the war and Deborah dies soon after. Tracy, now alone and aging, learns that Harriette had given birth to a son and attempts to learn her whereabouts from Hunter. The doctor refuses to give him the information lest he spoil also his grandson. Tracy's past eventually catches up with him, and he goes to jail for arson.

It was produced by Edwin H. Knopf and directed by George Cukor from a screen play by Donald Ogden Stewart, based on the play by Robert Morley and Noel Langley.

Strictly adult fare.

**"The Great Gatsby" with Alan Ladd,
Betty Field and Macdonald Carey**

(Paramount, August 5; time, 91 min.)

Based on F. Scott Fitzgerald's novel of the roaring twenties, which was produced by Paramount in 1926 as a silent picture, this melodrama, though colorful in its depiction of life in the prohibition days, is only moderately entertaining. The story, told through series of flashbacks, is a rather ponderous account of the rise of a bootlegger who unsuccessfully uses his wealth to win back his former girl-friend, now a married woman. In addition to being distasteful and unpleasant, the story is dramatically weak, for the principal characters are so shallow that the spectator feels no sympathy for them. Moreover, the hero dies a tragic death, giving the film an unpleasurable ending. Alan Ladd does capable work as the hero, and his role—that of a man who shows complete faithfulness to the woman he loved—is by nature sympathetic; but the fact that he is a bootlegger, and that he sets out to woo a married woman, acts as a brake to one's sympathies. Betty Field, as the heroine, fails to make the part believable; she is too theatrical. The production values are lavish:

Told in flashback, the story shows how Ladd, a lowly-born youth, had become acquainted with Henry Hull, a cynical old millionaire, who had taught him that money was

the only thing that mattered in life. Ladd had met Betty when he was a Lieutenant in World War I, and had refused to marry her because he was poor. Upon his return from overseas, he had learned that she had married Barry Sullivan, a socialite. With a small legacy left to him by Hull, who had died, Ladd had entered the bootlegging business and, by 1928, had become a millionaire. He had bought a huge Long Island estate directly opposite the one where Betty lived, and through Ruth Hussey, Betty's long-time friend, and Macdonald Carey, her cousin, had arranged to meet her. He had declared that he still loved her, and she, aware that Sullivan had been unfaithful, had agreed to divorce him. Sullivan, in a futile effort to make Betty change her mind, had passed up an appointment with Shelley Winters, wife of Howard Da Silva, a local garage owner, with whom he had been having an affair. That same day, Betty, driving Ladd's car, which was a duplicate of Sullivan's car, had approached Da Silva's garage, and Shelley, thinking that Sullivan was in the car, had rushed out into the road. The car had struck and killed her, but Betty had not stopped. Ladd, to protect Betty, had offered to take the blame. That night, Da Silva, who had seen the accident, had confronted Sullivan with a revolver and had accused him of having an affair with his wife. Sullivan had slyly placed the blame on Ladd by pointing out that he had a duplicate car. Da Silva had investigated and, after seeing the dented fender on Ladd's car, had shot him dead without questioning him.

It was produced by Richard Maibaum and directed by Elliott Nugent from a screen play by Cyril Hume and Mr. Maibaum.

Strictly adult fare.

**"We Were Strangers" with Jennifer Jones,
John Garfield and Pedro Armendariz**

(Columbia, May; time, 106 min.)

Set in Cuba in the early 1930's, "We Were Strangers" is a gripping dramatic film, dealing with a group of underground revolutionists who join together in a fabulous assassination plot to overthrow the tyrannical leaders of the ruthless Machado government and thus liberate Cuba's oppressed people. The story is somewhat overlong, but on the whole it is a taut and suspenseful tale of violence, marked by brilliant directorial touches and generally fine acting. Its appeal, however, will probably be limited, for it is extremely grim and morbid, and hardly the type of entertainment that people are in the mood to see in these troublesome days. The chief reason for the picture's morbidity is that much of the action is concerned with the digging of a secret tunnel underneath a vast cemetery, and it goes into considerable detail in its depiction of the nightmarish work, showing the revolutionists sickened by the stench of death as they dig out the dead bodies. Squeamish movie-goers will probably find these scenes unbearable:

When she sees her younger brother assassinated by Pedro Armendariz, head of the secret police, for distributing pamphlets against the Machado regime, Jennifer Jones enlists in the underground to avenge his murder. She joins a group of revolutionists headed by John Garfield, a Cuban raised in America, and plots with them to free the country by assassinating the governmental leaders. Garfield outlines a plan to make a dynamite bomb powerful enough to destroy any one within a radius of one hundred feet, and to dig a tunnel from Jennifer's home into an adjoining cemetery to the tomb of an important family. He then proposes to assassinate a member of this family, and to explode the bomb when the president and his cabinet attend the funeral. The group starts work immediately, and after many hardships and troubles, during which Jennifer is molested constantly by Armendariz, who suspected that she was involved with Garfield in the revolutionary movement, they finish the tunnel and accomplish the assassination of the statesman marked for death. With everything ready to blow the president and his cabinet to bits, the whole plot is thwarted when the murdered dignitary's family decide to bury him elsewhere. Garfield decides to flee the country, and Jennifer goes to the bank where she was employed to cash his check. Armendariz, notified by the bank teller of the transaction, follows Jennifer to her home and surrounds it with his police. Unable to escape, Garfield puts up a gallant fight with dynamite sticks and a tommy-gun, but he is eventually shot down. He dies in Jennifer's arms just as the government is overthrown and Havana celebrates its liberation.

It was produced by S. P. Eagle and directed by John Huston from a screen play by Peter Viertel and Mr. Huston, based on an episode in the novel, "Rough Sketch," by Robert Sylvester.

Adult fare.

**"Stampede" with Rod Cameron,
Gale Storm and Johnny Mack Brown**

(Allied Artists, May 1; time, 78 min.)

"Stampede" is not without its shortcomings, but on the whole it is a rugged Western melodrama, filled with all the ingredients that appeal to the lovers of this type of entertainment. There is plenty of shooting, fast-riding, and fistic battles. One sequence, where a huge herd of cattle is stampeded over a towering cliff, is particularly thrilling. The story, which is the old one about feuds between cattlemen and land settlers, has been given some interesting twists, but it misses fire because of the choppy editing. Moreover, the action has a tendency to bog down in too many spots. In its favor, however, is the attractive title and the popular stars. The sepia-tone photography is very good:—

Rod Cameron and Don Castle, brothers, own a huge ranch in Arizona and use the surrounding land for cattle-grazing. John Eldredge and Donald Curtis sell this land to settlers, who arrive to find it bone-dry because of a dam on the brothers' ranch. Gale Storm, daughter of one of the settlers, attempts to take legal action against them, but Sheriff Johnny Mack Brown tells her that he can do nothing about it. Meanwhile Castle is attracted to Gale but Cameron is unimpressed with her charms. Returning from a settlers' dance, Castle surprises Curtis in the act of blowing up the dam and is killed in a fight. Later, Curtis sends his men to stampede Cameron's cattle over a cliff to divert his attention while he blows up the dam. The cattle are killed despite Cameron's efforts to stop the stampede. He rides to the dam, finds Curtis, and kills him in a vicious fight. As he is joined by Gale, who had fallen in love with him, Cameron realizes that the dam had brought him nothing but trouble; he blows it up voluntarily to give the settlers their needed water.

It was produced by John C. Champion and Blake Edwards from their own screen play, based on the book by Edward Beverly Mann. Lesley Selander directed it.

**"The Crooked Way" with John Payne,
Sonny Tufts and Ellen Drew**

(United Artists, April 22; time, 89 min.)

A routine gangster-type melodrama that does not rise above the level of program fare. It should, however, satisfy the action fans, for it has plenty of movement and the usual quota of gun-fights, beatings, and killings. The story starts off in a promising way, with the hero, a war veteran afflicted with amnesia, attempting to pick up the threads of his past life and learning that he had been a notorious criminal. But the plot soon bogs down into a routine gangster yarn in which he is framed by his former pals for the murder of a detective and becomes a fugitive in order to gain time to clear himself. It is not a convincing tale, for it depends too heavily on pat coincidences. Moreover, the motivations of the different characters are not too clearly defined. The performances are adequate, considering the deficiencies of the script:—

Discharged from the Army, John Payne, an amnesia victim, goes to Los Angeles in the hope that some one would recognize him and tell him who he is. Arriving at the railroad station, he is picked up by Police Lieutenant Rhys Williams, from whom he learns that he had been a former member of Sonny Tufts' gang. Williams refuses to believe his story about amnesia and warns him to get out of town. As Payne leaves headquarters, he is recognized by Ellen Drew, who drives him to a hotel where he lived formerly, and then notifies Tufts. That night, Tufts and several of his henchmen give him a sound beating. Determined not to leave Los Angeles until he has cleared up his past, Payne calls on Ellen and convinces her that he is an amnesia victim. She then discloses that she had been his wife but had divorced him because he had been the stool pigeon responsible for sending Tufts to prison for two years. Ellen finds her love for Payne renewed. Meanwhile Lieut. Williams is murdered by Tufts, who then sees to it that Payne is slugged and placed alongside Williams' body, and the police notified. Payne recovers before the police arrive and escapes. Ellen helps him to hide out and, after a series of encounters with Tufts' henchmen and then Tufts himself, Payne is cleared of the murder charge while Tufts is shot dead by the police. In the end, Payne learns from an Army doctor that an operation would restore his former personality and save his life. He chooses to forego the operation, preferring death rather than to be his old self.

It was produced by Benedict Bogeaus and directed by Robert Florey from a screen play by Richard Landau, based on a radio play by Robert Monroe.

Unobjectionable morally.

**"Sand" with Mark Stevens, Coleen Gray
and Rory Calhoun**

(20th Century-Fox, no rel. date set; time, 78 min.)

Photographed in Technicolor, "Sand," which is the story of a show-horse turned savage, is a pleasant entertainment of its kind, the sort that usually fares best in small-town and neighborhood theatres catering to family audiences. The story itself is somewhat choppy and repetitious, but it moves along at a fairly fast clip and is, at times, quite exciting. A vicious fight between two wild stallions is one of the thrilling highlights. Worked into the action, which deals mainly with a search for the horse when it escapes into the Colorado wilds, is a pleasing romance between Mark Stevens and Coleen Gray. The Colorado scenic backgrounds, enhanced by the fine color photography, are magnificent:—

Jubilee, a prize show-horse stallion, escapes into the desert when fire breaks out in a train bringing him west. The horse makes his way near a ranch owned by Coleen Gray, who recognizes him and notifies his owner, Mark Stevens, a wealthy sportsman. Jubilee entices a prize mare owned by Rory Calhoun, Coleen's hot-tempered foreman, who shoots at the stallion but misses and kills his own horse. Stevens goes in search of Jubilee and finds him, but the horse, turned wild, refuses to allow his owner near him. Meanwhile Coleen and Stevens fall in love. Calhoun, jealous, attempts to shoot Jubilee, but he is prevented from doing so when Stevens engages him in a fight. Stevens offers Calhoun a reward to catch the horse, and they become friends. Aided by Calhoun and Coleen, Stevens eventually catches Jubilee but is unable to approach him. On the verge of shooting the horse as a menace, Stevens, in a final try, wins him over. As Stevens and Coleen head for the ranch with Jubilee in tow, Calhoun, aware that he had lost the girl he loves, quits his job and heads for Texas.

It was produced by Robert Bassler and directed by Louis King from a screen play by Martin Berkeley and Jerome Cady, based on the novel by Will James.

Suitable for the entire family.

**"Night Unto Night" with Ronald Reagan
and Viveca Lindfors**

(Warner Bros., May 14; time, 92 min.)

Good production values and an able cast have been wasted on a story that is not only grim and unpleasant but also vague in its unfoldment. Revolving around the psychological problems of a young biochemist afflicted with epilepsy, and around a young widow who is haunted by the voice of her dead husband, the strange story is a curious hodge-podge of romance and philosophy in which the different characters go into lengthy discourses of what ails them in terms that will be understood only by the few, if at all. Most picture-goers will wonder what it is all about. Some of the individual scenes are highly effective, and the producer has succeeded in capturing an unusual eerie mood, but for all its good points the proceedings never become merged into an absorbing whole. Most exhibitors will probably find it difficult to sell this picture to their patrons:—

Afflicted with an incurable form of epilepsy, Ronald Reagan, a scientist, shies away from society by moving into a large and lonely house by the sea. There he meets Viveca Lindfors, a young widow, from whom he had rented the house, and who had given it up because she was haunted with delusions of hearing her dead husband's "voice." She finds solace and understanding in their new found love, and is no longer haunted by the voice. Reagan, however, keeps his ailment a secret. But sensing a deep futility in his love, he becomes depressed and contemplates suicide. During a dinner at Reagan's home, Osa Massen, Viveca's sister, harboring an unrequited love for him, overhears Art Baker, Reagan's doctor, discuss his condition with him. In a jealous rage over Reagan's attentions to Viveca, Osa stuns the guests by revealing his secret. Reagan quietly leaves the room. Sensing his despair, Viveca follows him to his room, where she restrains him from committing suicide through her sympathetic understanding of his problem.

It was produced by Owen Crump and directed by Don Siegel from a screen play by Kathryn Scola, based on the novel by Philip Wylie. The cast includes Broderick Crawford, Rosemary De Camp and others.

Adult fare.

**"The Big Cat" with Preston Foster,
Lon McCallister and Peggy Ann Garner**

(Eagle-Lion, April; time, 75 min.)

A good outdoor melodrama of its kind, photographed in Technicolor. Its chief asset is suspense, caused by the danger in which the lives of the sympathetic characters are put. Almost every one of the scenes in which Preston Foster is shown tracking the cougar holds the spectator in suspense. There are many outstanding situations in it, such as the fight between the dog and the cougar. There is a fight between Preston Foster and Forrest Tucker that rivals any that have been seen in pictures for years. Peggy Ann Garner provokes considerable comedy as a result of her talkativeness. The romance between her and Lon McCallister is fairly pleasant, although one-sided, for she does all the approaching. The photography is sharp and clear, and the color good:—

After his mother's death, Lon McCallister goes to the mountain country to live with Preston Foster, her former fiance, whom she had not married because of the violent objections of her brother, Forrest Tucker. As a result, bad blood existed between both men. Foster, learning that Lon is the son of the woman he loved, treats him as if he were his own son. Tucker, however, becomes incensed when he learns that the lad was making his home with Foster. Irving Bacon, the local minister, has a difficult time trying to keep Foster and Tucker from fighting. A cougar, driven by hunger and thirst because of the drought, preys on the farmers' livestock, depleting their already meager herds. Foster undertakes to kill the animal, and Lon joins him in the hunt, but he becomes the laughing stock of his cousins, Skippy Homeier and Gene Reynolds, Tucker's sons, who consider him a city softie. Peggy, Bacon's daughter, however, stands by Lon. Learning that Foster was poor, Lon decides to leave him so as not to be a burden, but Foster persuades him to remain, telling him that, when he gets the \$150 reward for killing the cougar, he will use the money to start in the tanbark business again, and that he will make him a partner. In the course of events, Lon and Foster bag a deer, whose carcass attracts the cougar. Because Lon had forgotten Foster's high-powered rifle in the woods, Foster follows the cougar with a gun of lesser power. The gun proves too weak to kill the beast, and Foster is mangled to death. Heartbroken because he had been responsible for the tragedy, Lon recovers the high-powered gun, follows the cougar to its lair and, with the aid of his dog, succeeds in killing the beast. Bacon and his wife, Sara Haden, give their consent to Peggy to marry Lon.

The picture was produced by William Moss; it was directed by Phil Karlson, from a screen play by Morton Grant and Dorothy Yost, based on an original by Mr. Grant.

Suitable for the family.

"Streets of San Francisco" with Robert Armstrong, Mae Clarke and Gary Gray

(Republic, April 15; time, 60 min.)

This mixture of gangster-type melodrama and juvenile delinquency should make an adequate supporting feature in secondary theatres that cater to undiscriminating audiences. The chief fault in the picture is the overdrawn characterizations, particularly the one portrayed by Gary Gray, as an eleven-year-old boy brought up in gangster surroundings, who hates cops. He is a cute youngster with a sweet face, and for these reasons his efforts to act and talk tough are decidedly unbelievable. There is, however, considerable human interest in the manner in which a kindly police officer takes him into his home and brings about his regeneration. The more discriminating movie-goers will probably find it sprinkled with too much hokum and sticky sentimentality. Worked into the action are gangster-type activities, with plenty of shootings and killings:—

Gary, playing hookey from school, sees his father, Ian MacDonald, and his gang, rob a bank messenger of \$250,000

and murder him. Later he sees his father shot dead in a gun battle with Robert Armstrong, a police lieutenant. Taken into custody, Gary refuses to talk and keeps secret the fact that his father had given him a baggage claim check for the satchel of stolen money. Armstrong, reasoning that Gary might react to kindness and sympathy, receives permission to take him home and make him one of the family for a period of ten days. In time, Gary responds to the kind of treatment accorded to him by Armstrong's wife, Mae Clarke, and by her father, J. Farrell MacDonald, a retired policeman, and he changes from an attitude of suspicion to one of trust. Brought to the point of a voluntary confession about the stolen money, Gary runs back to his father's gang when he overhears a nosy reporter accuse Armstrong of conniving to hold a minor incommunicado. He returns to Armstrong's home late at night with one of the gangsters to retrieve the claim check, and is horrified when the mobster shoots down MacDonald in cold blood, seriously wounding the kind old man. The shock brings the lad to his senses. He manages to get word to Armstrong of the gang's hideout, resulting in his own rescue and their capture. Armstrong, having grown fond of Gary, adopts him legally, much to the joy of his wife and of MacDonald, who recovers from his injury.

It was produced by Sidney Picker and directed by George Blair from a screen play by John K. Butler, based on a story by Gordon Kahn and Adele Buffington.

Unobjectionable morally.

"Special Agent" with William Eythe

(Paramount, July 22; time, 69 min.)

Just a fair program crime melodrama. Revolving around a hunt by a railroad detective for a pair of train robbers, the story, though supposedly based on fact, offers nothing unusual. It is helped, however, by a fairly good semi-documentary treatment and by impressive outdoor scenic backgrounds. There is a fair share of thrills and excitement, the most exciting sequence being the one in which a train, loaded with passengers, becomes uncoupled from the engine and rolls back down a steep incline. There is some romantic interest, but it is only mildly interesting. The direction is good and the acting acceptable:—

Stationed at a railroad yard in Santa Marta, California, William Eythe, a special railroad detective, finds his job dull. The most excitement he has is courting Laura Elliott, whose father, Walter Baldwin, was a train engineer. Eythe is spurred into action one morning when word comes that two bandits had blown up an engine and mail car, killing Laura's father and stealing \$100,000. Through clever detective work and the aid of a criminologist, Eythe establishes the identity of the crooks as George Reeves and Paul Valentine, brothers, who had turned bandits to rebuild a cattle empire founded by their grandfather, Frank Puglia. The two men had hidden the loot in a tall tree stump near the scene of the crime, planning to retrieve it as soon as the hunt for them died down. Eythe traces them to their grandfather's ranch, but both make a successful getaway. Luck is with them in a series of chases, and they decide to split and meet in a cave on a certain date. Just as Eythe is about to give up the search as hopeless, several youngsters find the loot while searching for bird nests. Eythe sets a trap by the hiding place, permits Reeves to retrieve the mail sack, which had been filled with worthless paper in place of the money, and trails him to the cave. When Valentine arrives at the cave and finds the sack filled with the paper, he accuses his brother of attempting to double-cross him. They start a fight, during which Reeves is accidentally killed. Eythe and his aides walk into the cave and capture Valentine. With her father's death avenged, Laura marries Eythe.

It was co-produced by William C. Thomas and William H. Pine, and directed by Mr. Thomas from a screen play by Lewis R. Foster and Whitman Chambers, based on material by Milton Raison. The cast includes Carole Mathews, Tom Powers and others.

Unobjectionable for the family.

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THE NEED OF ORGANIZATION

One of the greatest protecting factors for business is organization. When the members of a particular business are organized, they are able to put up an effective defense against all hostile forces.

And yet there is a number of independent exhibitors who believe that being a member of an exhibitor organization is a waste, either of money, or of efforts, or of both; that those who head such an organization do so for the purpose of gaining some personal material advantage; and that, when an exhibitor does become a member, he lends his own strength for the benefit of others.

Fortunately, the number of exhibitors who think this way is very small, and their theory is way wrong. There have been instances—very few, indeed—when leaders of an exhibitor organization obtained a personal material advantages, but during all the years of publishing HARRISON'S REPORTS I have watched independent exhibitor leaders sacrificing, not only money, but also their time to serve the interests of the independent exhibitors either nationally or locally, and receiving not even "thanks" for their sacrifices. There have been, and still are, instances where the burden was so heavy that it was a wonder to me why they did not throw up the sponge and say: "Let some one else, too, do some of the work." But they stuck by their guns and saw it through.

These lines are addressed to those who are not members of an organization because of neglect or of erroneous beliefs. To such exhibitors I say: Look around you! Study even nature itself for a lesson in organization: Animals, birds, insects, fish—in fact all living organisms, travel in groups, for they know by instinct that protection lies in grouping. Cattle, for instance, when attacked by wolves, gather back to back to fight off the attackers. The outcome would be obvious were they to attempt to fight them singly. Take to heart the example of Aesop, the old Greek sage, who, in order to impress his sons with the necessity of collaborating with one another, took a bundle of sticks and showed them how difficult it was to break the bundle but how easy it was to break it one stick at a time.

The question a non-member should ask himself after reading these lines and if he decides to join an organization, is this: "What kind of an organization should I join?" The answer is simple: "An organization that consists of members whose interests are identical." An exhibitor would be naive if he were to believe that joining an organization that is supported by producer-distributor money will serve his interests on all occasions. When there arises an issue that affects the interests of the producer-distributors adversely, even though it benefits the interests of the independent exhibitors, the officers of that organization either will protect the interests of those who represent the producer-distributors or will lose their financial support. The independent exhibitor must bear in mind that he who foots the bills is the boss—there is no other way around.

Of the exhibitor organizations in existence, only Allied States Association of Motion Picture Exhibitors, called "Allied" for short, consists of members whose interests are identical. I was present at its formation and have watched

it grow strong and influential, not only within the industry, but also in Government circles. Why? Because of its fine leadership. Throughout the years, the Allied leaders fought, and are still fighting, tirelessly for the interests of all independent exhibitors.

It is true that there are two or three regional independent exhibitor organizations that are not part of National Allied, but sooner or later these, too, will have to join Allied, for, though their influence may be strong locally, they are ineffective when it comes to a fight on national matters, unless they throw in their lot with Allied. This they have been doing for the past few years.

If you are not a member of a local Allied unit, you should become one at once.

Just now Allied is conducting a national membership drive in honor of Mr. Abram F. Myers, who has been the organization's outstanding leader throughout the twenty glorious years of its existence. Mr. Myers was Allied's national president as well as its chief counsel during the first years, and its general counsel as well as chairman of the board of directors afterwards. The leaders of the Allied units feel that this membership drive is a tribute that Mr. Myers deserves for his fine leadership.

How fine has been his leadership may be judged from the fact that, of all the exhibitor organizations that have been formed in the history of exhibition, Allied is the only organization that has withstood the years without a break.

If there is not an Allied unit in your zone, write either to Mr. William L. Ainsworth, Allied's president, 714 National Exchange Building, Fond du Lac, Wisconsin, or to Mr. Abram F. Myers, Suite 1131, Dupont Circle Building, Washington 6, D. C., and inform them of your desire, either to become a member of an existing unit, or to organize a new unit in your territory. But if there is a local unit in your zone, apply for membership immediately. And, if possible, make your check out for more than just the organization dues to compensate in some measure for the hard work others have been doing for years while you have been receiving the benefits without any cost, either of money or of effort.

PRESUMPTUOUS

"There is nothing more hazardous," says W. R. Wilkerson, publisher of the *Hollywood Reporter*, in a recent issue, "than the production of a motion picture, but our exhibitors never give that venture a thought, other than is it good or bad; how much they can pull into their theatres with the show; how much they can grab for themselves and how little they can pay for it."

"The entire history of this business proves that even the very best of our producers can fail at times in their efforts to come out with an attractive, entertaining picture. Producers of good taste; men of tested judgments, yes, and the best of our studios, come out with occasional flops. These flops cost just as much as the hits, in many instances more, because of the nature of the subject, but to the exhibitor it's either good or bad; fair or medium and they only want to

(Continued on last page)

"Home of the Brave" with Douglas Dick, Steve Brodie, Lloyd Bridges, Frank Lovejoy and James Edwards

(United Artists, no rel. date set; time, 88 min.)

Excellent! It is a powerful drama dealing with the subject of Negro discrimination, brilliantly directed and expertly performed by a very capable although relatively unknown cast. Stanley Kramer, the producer, Mark Robson, the director, and Carl Foreman, the screen play writer,—the same trio responsible for "Champion"—deserve unstinting praise, not only for their excellent handling of a very delicate subject, but also for their courage in making it. It is a picture with a message, but this message is put over, not through preaching, but through the mental shock suffered by a sensitive Negro soldier who, feeling deeply the persecution he had suffered throughout his lifetime because of his color, finds himself a victim of bigotry even while on a dangerous reconnaissance mission with four white soldiers. His mental suffering hits the spectator with such dramatic impact that few will be able to suppress the tears. Since the theme is that of Negro discrimination, its reception in certain sections of the country, particularly the South, is doubtful. Elsewhere, however, it should prove to be an outstanding box-office attraction, for it is the sort of picture that will cause considerable word-of-mouth advertising, and will be the subject of many editorial comments. As said, the cast is unknown, but their vivid portrayals bring to the surface all the hatred of man unto man in such a clear-cut fashion that it will be long remembered by every one who sees it, and will leave them with a sense of guilt that they, too, may be prejudiced and intolerant, no matter how unintentional.

Briefly, the story revolves around James Edwards, a Negro GI battle casualty, paralyzed from the waist down from the shock of his experiences on a Jap-held South Pacific atoll while on an intelligence and reconnaissance mission with four white soldiers. Jeff Corey, an army doctor seeking to get at the root of Edward's incapacity, learns his suppressed story through suggestion and narcosynthesis. In flashback, it is shown that Edwards had volunteered to go on the dangerous mission with Douglas Dick, a major who sensed deeply the fact that he was younger than the men he commanded; Frank Lovejoy, a well-meaning sergeant; Lloyd Bridges, a corporal, with whom Edwards had been school chums; and Steve Brodie, another corporal, a shallow individual who made no effort to hide his contempt for Negroes, and who used Edwards as a "whipping boy," baiting him consistently, despite the objections of the others. The action for the most part takes place on the atoll and centers around the experiences of the five men as they try to keep safe from sniping Japs, and around the bigotry of the white soldiers towards Edwards, both intentional and unintentional. How the doctor lifts the successive veils of hate and persecution from Edwards' past, reassures him that he is no different from other men, and compels him to walk, make up the rest of the highly exciting and dramatic story. It is not an expensive production, but the low cost does not take away one iota from its effectiveness.

The story is based on the play by Arthur Laurentz, which had anti-semitism as its central theme. It is a picture that should be seen by all.

"Africa Screams" with Abbott & Costello

(United Artists, May 27; time, 79 min.)

This latest Abbott and Costello comedy should go over well with those who enjoy their brand of slapstick humor, particularly the youngsters, who will find much in it to howl about. The story, which has its locale in the African jungle, is, of course, completely nonsensical, but it serves well as a basis for the many amusing predicaments the boys get themselves into as they are beset by lions, alligators, hungry cannibals, and even a giant ape. As in the previous A & C comedies, most of the laughs pivot around the rotund Costello, whose mishaps are at times hilarious, but he is given good support by comedians Shemp Howard and Joe Besser. Among the others who take part in the action are former heavyweight fighters Max and Buddy Baer, as well as Clyde

Beatty, the famous lion trainer, and Frank Buck, of bring-'em-back-alive fame. There are several dull moments here and there, but on the whole the pace is fast.

Bud Abbott and Lou Costello, book salesmen in a department store, meet Hillary Brooke, an apparently wealthy society woman interested in big game, who offers to pay \$1,000 for a map that had been published in an out-of-print book about Africa. When Costello claims to remember the map, Abbott takes charge of the deal and brings about complications that force the boys to join Hillary on a safari to Africa for the supposed purpose of capturing a huge ape. Once in Africa, the boys learn that Hillary and her party were actually seeking to locate a Ubangi tribe reportedly in possession of an immense fortune in uncut diamonds. Meanwhile, to Abbott's dismay, he learns that the only map Costello had in mind was an ordinary road map. Too late to turn back or reveal this information, the boys are forced to bluff their way through a series of mishaps, beset by many wild animals, cannibals, and even an ape who takes a great liking to Costello. From all the complications that ensue, Costello emerges from the jungle with the diamonds and returns to New York with the ape, who becomes his partner in the ownership of a tall office building, while Abbott, who had tried to get the diamonds for himself, winds up as the operator of their private elevator.

It was produced by Edward Nassour and directed by Charles Barton from a screen play by Earl Baldwin.

Suitable for the entire family.

"The Younger Brothers" with Wayne Morris and Janis Paige

(Warner Bros., May 28; time, 77 min.)

Although the photography is in Technicolor, and it has a cast of better-than-average names, this Western melodrama is no more than just fair, offering little that would appeal to other than the avid Western-picture fans. Its best reception should be in theatres that specialize in Western fare; in other situations it probably will serve best as a supporting feature. The story, which is a highly fictional account of a period in the lives of the notorious Missouri outlaw brothers, depicts them as men desirous of leading an honest life. Placing notorious bandits on the right side of the law is indeed a fresh twist, but even so the story is only mildly interesting, for it is rambling and never quite credible and several of the central characterizations are grossly exaggerated. Not much can be said for either the direction or the acting. The photography, however, is very good:—

Desirous of going straight, the Younger brothers (Wayne Morris, Robert Hutton, Bruce Bennett and James Brown) wait out the final two weeks of their parole in the state of Minnesota so that they may obtain pardons and return to a life of farming in their native state of Missouri. Janis Paige, leader of a gang of bandits, tries unsuccessfully to induce the brothers to join her gang. Embittered, she schemes to force them to break their parole. Fred Clark, a former Pinkerton agent who had lost his job for failing to trap the brothers, schemes against them, too, hoping to obtain evidence that would keep them from being granted pardons. Janis makes two of the brothers her prisoners and compels them to go along with her gang to rob a bank. The other brothers, aware of her intentions, steal guns and enter the bank in time to give battle to Janis' gang, separate them from the stolen money, and return it to the bank. Clark, however, distorts the facts and, after arousing the populace, forms a posse to capture the brothers. But they manage to escape and, later, despite Clark's efforts to influence the parole board, win pardons. Returning to Missouri, the brothers are attacked by Clark and several henchmen, who had decided to take the law into their own hands. The brothers, however, gain the upper hand, leaving Clark and his men roped and tied to a tree while they continue on to Missouri.

It was produced by Saul Elkins and directed by Edwin L. Marin from a screen play by Edna Anhalt, based on a story by Morton Grant.

Unobjectionable morally.

"The Forbidden Street" with Maureen O'Hara and Dana Andrews

(20th Century-Fox, June; time, 91 min.)

This film version of Margery Sharp's novel, "Britannia Mews," which deals with the trials and tribulations of a young middle-class woman disowned by her family, is a picture of many moods that misses fire as screen entertainment. Its chances at the box-office will depend heavily on the drawing power of its stars. Produced by 20th Century-Fox in England, the story, which has its chief setting in a squalid London slums district during the gaslight era, is an odd mixture of domestic comedy, sordid melodrama, and farce, presented in a way that is neither compelling nor convincing. Moreover, it is handicapped by uneven performances. The production values are very good, and the settings capture the grim, degrading atmosphere of a sordid slum district in a highly effective way, but it is not enough to overcome the jumbled story and its lack of dramatic punch.—

Despite the objections of her well-to-do family, Maureen O'Hara marries Dana Andrews, her bearded drawing master, and goes to live with him in Britannia Mews, an unsavory slum neighborhood. Andrews, addicted to drink, shows little ambition in his painting and devotes his time to carving puppets. Maureen's love for him fades, but she sticks to him out of loyalty and pride. Tragedy intervenes when Andrews, drunk, accidentally falls down a staircase to his death after a quarrel with Maureen. Her plans to return to her family are stymied by an obscene old hag (Dame Sybil Thorndike) who, having seen the accident, threatens to tell the authorities that Maureen had murdered Andrews unless she pays "hush" money to her regularly. Frightened, Maureen remains in the Mews and takes to drink. Two years later, she befriends an impoverished ne'er-do-well lawyer (also played by Andrews), who resembled her dead husband. The lawyer breaks the old hag's hold on Maureen. Grateful, she permits him to live in the stable below her flat, and although their relationship is strictly platonic the slum dwellers assume that he is her second husband. Admiring the puppets wrought by her dead husband, the lawyer helps Maureen to start a puppet theatre, which eventually becomes the rage of London society. Meanwhile Maureen's brother finds her and, believing the lawyer to be her first husband, is puzzled by their unnatural way of living. He persuades them to visit the family, but before they arrive they are secretly married. They do not disillusion the family about their belief that the lawyer is her first husband. Their sly silence backfires, however, when Maureen's mother, forewarned by her son, allocates separate bedrooms to Maureen and her husband. But when the household retires for the night, the lawyer steals into Maureen's room and assumes the role of a husband in his own, rather than in another man's identity.

William Perlberg produced it and Jean Negulesco directed it from a screen play by Ring Lardner, Jr. Adult fare.

"Sky Dragon" with Roland Winters

(Monogram, May 1; time, 64 min.)

This latest in the "Charlie Chan" series of murder mystery melodramas is a cut above most of the previous pictures and should easily satisfy as a supporting feature in double-billing situations. This time the story has Chan, played by Roland Winters, and Keye Luke, his son, traveling aboard a plane in which \$250,000 is being transported under guard. Among the other passengers are Paul Maxey and Lyle Latell, bonding company investigators; Iris Adrian, a Follies star; and Lyle Talbot, her companion. The crew is composed of co-pilots Milburn Stone and Joel Marston, and hostesses Noel Neill and Elena Verdugo. The passengers are drugged by coffee; Latell murdered, and the money stolen. Police Lieut. Tim Ryan and John Eldredge, head of the company shipping the money, meet the plane in San Francisco. Later, Marston is found murdered in Iris' hotel room under circumstances incriminating Stone, who is jailed. When Talbot, too, is murdered, Winters investigates and finds that Elena is Iris' sister, and that she was married to Talbot. Since the different passengers did not know that Marston had been

murdered, Chan assembles them on the plane to reenact their movements. His son, dressed in Marston's uniform with his face disguised, pretends that he can point out the guilty party, causing Elena to pull out a gun. Maxey shoots her down, supposedly to protect the others, but Winters reveals that he, together with Elena and Eldredge, had worked together on the murders and the robbery. The story moves along at a fast pace and has considerable suspense and comedy. The direction and acting are good.

It was produced by James S. Burkett and directed by Lesley Selander from a screen play by Oliver Drake, based on a story by Clint Johnston. Unobjectionable morally.

"It Happens Every Spring" with Ray Milland, Jean Peters and Paul Douglas

(20th Century-Fox, June; time, 87 min.)

A highly amusing comedy, revolving around a studious chemistry professor who astounds the baseball world with his prowess as a big-league pitcher. The story itself is extremely thin and far-fetched, for the hero's success is predicated on his accidental discovery of a chemical solution that causes a baseball to veer away from wood, thus enabling him to strike out expert sluggers, who are completely mystified by the erratic hop of the ball over their well-aimed bats. The comedy is at its best in the baseball sequences, in which trick photography has been employed to good advantage, but there are many amusing situations that stem from the hero's desire to keep his baseball life a secret lest it break up his romance with the dean's daughter and cost him his chance to head the college's new research laboratory. Ray Milland is fine as the professor, and Paul Douglas, who made a hit in "Letter to Three Wives," contributes a rib-tickling characterization as a lusty baseball catcher. It is a picture that should be enjoyed by all—young and old, male and female.—

Milland, a poor but brilliant chemistry professor, works diligently on a special experiment in the hope that success will help him to become a director of the university's new research laboratory and thus give him enough money to marry Jean Peters, daughter of Ray Collins, the dean. When a baseball crashes through the laboratory window, smashing equipment and spilling the solution he had concocted, Milland is heartbroken. As he cleans up the mess, he notices that the baseball, saturated with the solution, had become wood repellent. He funnels the liquid into a bottle and, on the following morning, arranges with two of the college team's baseball players to meet him on the diamond. He soaks a small sponge with the liquid, places it in the palm of his hand, and slips on an old pitcher's glove with a small hole in it, enabling the fluid to seep through onto the ball. After striking out the players with ease, Milland takes a leave of absence from the university and heads for St. Louis, where he talks the owner of the Cardinals into giving him a tryout after claiming that he can win thirty games. He strikes out the batters with such ease that he is given a contract calling for payment of \$1,000 for every game he wins. Playing under an assumed name, Milland tries desperately to keep his baseball activities a secret from Jean and her father, but his efforts only lead them to believe that he was mixed up in some shady enterprise until they learn the truth. Milland's victories help the team to win the pennant and play New York in the World Series. The night before he is to pitch the deciding game, Milland discovers that Paul Douglas, his catcher and roommate, had used up the last of his magic solution in the belief that it was hair tonic. On the following day, Milland, by rubbing his hand through Douglas' hair for "good luck," barely manages to hold down the opposing team, finally winning the game with a spectacular bare-hand catch. His hand, however, is injured on the play, ending his career as a pitcher, but his future is assured with the news that he had been appointed head of the new research laboratory at the university.

It was produced by William Perlberg and directed by Lloyd Bacon from a screen play by Valentine Davies, based on a story by Shirley W. Smith and Mr. Davies.

Fine entertainment for the entire family.

reward the good and insist, as far as they can, that the producer take all the loss for the bad. That's not holding up their end. That's not giving proper support to the business. . . ."

I wish that Bill Wilkerson were an exhibitor and, on the day when a picture flopped in his theatre, I should like to see him go to his office and write out a check for, say, one thousand, two thousand or more dollars, and send it to the producer with a letter reading something like this: "Dear Mr. Big: Here is a check from my past profits to compensate you, in a measure, for the loss you will sustain on 'Going Up,' which flopped at my box-office."

"Of course, you did not start out to make it bad, but it turned out that way and I don't want you to sustain all the loss—I must bear part of your burden."

In view of the fact that the majority of the pictures produced nowadays are bad—a fact that even Mr. Wilkerson himself admits—can you guess how long he would continue to operate his theatre before he puts in a petition in the courts for bankruptcy?

Mr. Wilkerson is either an amateur exhibitor or doesn't know what he is talking about. The business of the producer is to make good pictures, and the business of the exhibitor is to play them and get the best results out of them for both the producer and himself. If a picture turns out poor and the producer's cut of the intake is low, so is the profit of the exhibitor, no matter whether he played the picture on a percentage basis or had bought it on flat-rental terms.

There have been, of course, instances when an exhibitor sent the producer a check in an amount beyond the contract, but it has been when a picture took in more than either the exhibitor or the distributor hoped it would get, but to my knowledge there has been no case when the producer of a boxoffice hit, following the same line of reasoning, sent a check to an exhibitor to compensate him for any loss he may have sustained on the picture, either because of bad weather, or because the subject matter did not appeal to his patrons.

Bill Wilkerson should stop giving free advice to the exhibitors, particularly since he knows nothing about exhibition in modern times, and should confine himself to advising the Hollywood producers on how to make better pictures.

"The Mutineers" with Jon Hall, Adele Jergens and George Reeves

(Columbia, April 22; time, 60 min.)

Very ordinary. It belongs to the class of pictures that the exhibitors would not miss if it were not made. At best, it is suited for the lower half of a mid-week double bill. It is a melodrama, based on a story that does not ring true. The outstanding feature is the act of the loyal crew in subduing the hijackers by means of a high-pressure water hose. There is some action, and the spectator is at times held in mild suspense as a result of the fact that the lives of the sympathetic characters are put into jeopardy. The photography is somber.—

Jon Hall signs up as a first mate on the *Island Princess*, a freighter captained by Lyle Talbot, his buddy. Just before the ship is due to sail, Talbot is found murdered on the dock with a large sum of counterfeit money in his pockets. The boat sails under another captain with several passengers aboard, and Hall, suspecting that the murderer was among the passengers, sets out to apprehend him. His suspicions fall mostly on George Reeves and on Adele Jergens, Reeves' attractive blonde companion. Also among the passengers were a number of goons in the pay of Reeves. It was Reeves' aim to hijack the ship in mid-ocean, use counterfeit money to buy merchandise, and thus make a big profit. In his investigation of the ship's holds, Hall discovers a trunk full of arms. He rushes to notify the captain, but by the time they return the trunk is gone. To get on the good side of Hall, Reeves allows him to win fifteen hundred dollars in a poker game. But Hall discovers that the money is counter-

feit, similar to the money found on Talbot's body. Before Hall can act, Reeves and his goons attack the crew and take over the ship. Hall, to avoid bloodshed, pretends to side with the hijackers and orders the crew to obey Reeves' commands. One night Hall fakes a fire in the hold and Reeves' men drop precautions to put out the blaze. Then Hall, by arrangement with his crew, attacks the hijackers. Realizing the futility of the fight, Reeves has his men smash the radio, raid the galley of all foodstuffs, and barricade themselves in the engine room, where they stop the ship's engines. With the ship stalled in mid-ocean, and with his crew facing starvation, Hall gets a brilliant idea: He orders the men to rig up sails from odd pieces of canvas found on the ship, and in due time manages to get the vessel moving, although at a slow rate of speed. Meanwhile the radio man repairs the ship's radio, enabling Hall to send a message to the Lisbon (Portugal) police, informing them of his predicament. When the ship docks in Lisbon, the police come aboard and arrest the hijackers, leaving Hall satisfied that he had avenged the murder of his friend.

It was produced by Sam Katzman and directed by Jean Yarbrough from a story by Dan Gordon, and a screen play by Ben Bengal and Joseph Carole.

Harmless for children because of the fact that virtue triumphs in the end.

"Tucson" with Jimmy Lydon and Penny Edwards

(20th Century-Fox, May; time, 65 min.)

Just mildly entertaining program fare. It is one of the low-budget pictures that Sol Wurtzel has been producing, perhaps the last one, for contracts for the production of this type of pictures has been discontinued by 20th Century-Fox. It is a light comedy, with hardly any laugh-provoking situations. What is depended upon to furnish the laughs is a boisterous feud, a sort of Potash and Perlmutter affair, between Joe Sawyer and Walter Sande. But the comedy falls flat. The only thing in favor of the picture is the youthfulness of the players, and two songs that have catchy melodies. The photography and production values are fairly good, but the direction and acting are ordinary:—

Jimmy Lydon, playboy student at the University of Arizona, almost fails to pass his examinations because he had been devoting most of his time to training Billy, his quarter-horse, for the approaching rodeo, instead of studying. Because Jimmy is in love with Penny Edwards, the dean's daughter, the dean (Grandon Rhodes) takes an interest in him. He warns Jimmy to take a greater interest in his studies if he wants to get somewhere, but to no avail, until Jimmy, through a blunder, causes a class laboratory explosion that blinds Charles Russell, a fellow-student and pal of his. Shocked by the accident, Jimmy sobers up. He withdraws from the rodeo and sells his horse to enable him to meet his blinded friend's medical bills. He then pays close attention to his studies, and offers to help Russell through his courses so that he might be enabled to graduate. His withdrawing from the rodeo and his selling of the horse leads to a misunderstanding with Penny. Joe Sawyer, Jimmy's father, is dismayed when he learns what his son had done and quietly buys the horse back so that he will be able to compete against Harry Lauter, his rival for Penny's hand. Lauter's father, Walter Sande, was a long time rival of Sawyer's, and both had been carrying on a boisterous feud. On the day of the rodeo, Sande challenges Sawyer to a heavy bet, which Sawyer accepts. Sande, however, was unaware of the fact that Sawyer had bought back his son's horse and had entered it in the quarter-horse race. While Sawyer enjoys the discomfort he had caused to Sande, Jimmy wins the race, settles his difficulties with Penny, and looks forward to a happy post-graduate future.

Sol Wurtzel produced it and William Claxton directed it, from a screen play by Arnold Belgard.

Harmless for the family circle.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXI

SATURDAY, MAY 14, 1949

No. 20

THE NEW 20th-FOX SALES POLICY

Under the heading, "A Clear Statement of Policy," written as the result of Twentieth Century-Fox's nationwide sales survey, Mr. Spyros P. Skouras, president of the company, has issued the following statement:

"In recent years, all branches of the motion picture industry — Production, Distribution and Exhibition — have been caught between a rise in costs and some decline in box-office. Unless steps are taken to resolve this pressing problem, film revenue will no longer sustain the continued production or exhibition of high quality motion pictures. I have sought an answer to this problem based upon three principles, which always have been uppermost in my mind:

"That the stability of this industry and its esteem and influence throughout the world must be constantly fought for and advanced; that the prosperity of this industry requires a prosperity in all three of its major branches: Production, Distribution and Exhibition; that progress is safeguarded only by the encouragement of the production and exhibition of quality motion pictures.

"This challenge confronting our industry today had to be met by alert, intelligent, straightforward action. Therefore, it was only natural that I should turn for assistance to my old friend, Al Lichtman, for whom I have always had the greatest respect as a genuinely constructive thinker in our industry. His career, as head of distribution for a number of major companies, always has impressed me as having been most creative, with a view to the long range betterment and greater prosperity of all branches of our business.

"I turned to him for this task. I felt that he was the one man whose recommendations would be aimed solely at having the exhibitor and our company obtain the best possible returns from our pictures in all types of theatres.

"Together with Andy W. Smith, Jr., General Sales Manager, Mr. Lichtman initiated a survey which involved an analysis of the sales operation of all our exchanges, meetings with exhibitors, as well as a careful study of all of our contracts with every theatre. These gentlemen examined the methods of exhibition and exploitation of our films in all types of communities throughout the country.

"Charles Einfeld, who heads our advertising, publicity and exploitation also participated in the survey and was most valuable because of his wide knowledge of general industry affairs.

"Now, the survey has been completed, the facts analyzed and a number of conclusions have been reached. These conclusions have been thoroughly discussed with every member of our sales organization and with a number of outstanding, representative exhibitors, both large and small.

"It is these conclusions which form the basis of the 20th Century-Fox Sales Policy. They indicate that existing conditions do not call for revolutionary plans. But they have revealed to us that it is now possible and desirable to institute certain improvements in distribution methods which will prove beneficial to those playing our product. It is this policy that I now present:

SALES OPERATION

"Our policy provides that each Division Head, Branch Manager and Salesman will conduct his business in his own

territory as if he were the owner of that business. Specifically:

"Under this procedure, our representative is developing a sound, cooperative and firm business relationship with each account through fair dealing and honest representation of product so as to avoid unnecessary bickering on the terms of each picture. As a result of his full responsibility to the situation, the 20th Century-Fox Representative will offer the exhibitor still higher forms of service, such as exploitation ideas, special promotional angles and material and the latest merchandising concepts. This will represent additional direct assistance in attracting the greatest potential audience to the theatre.

"Upon receipt of a print, the Division Head, Branch Manager and Salesman will screen it, discuss its value and the conclusion they arrive at will determine the general policy under which that picture will be distributed in that territory.

"Under the present conditions of buying and selling, our sales representatives must be able to make quick, binding decisions because the exhibitor needs to know as far in advance as possible the pictures he will play, since his backlog of product is so limited. Therefore, we have given our salesmen the widest latitude so that they will not have to refer their deals to the Home Office for approval. Where we have given responsibility, we have also given authority.

METHODS OF SALE

"This company's approach to sales is based upon two precepts:—(a) There can be no arbitrary method of doing business. We seek to do business in the way the customer prefers, consistent with a fair and square deal. (b) Since pictures are not sold on a basis of cost but on their ability to earn, each film investment represents a major risk to the producer. Therefore, every opportunity must be given a good picture to earn its full potential for both the exhibitor and the distributor.

"Our survey reveals that where it is practicable and desirable to do business on a percentage basis, the one method of sale that stands out beyond all others as the fairest, most efficient, most progressive and most mutually beneficial is the sliding scale, which was originally conceived and introduced by Al Lichtman.

"1. *The Sliding Scale.* This is the incentive method. There is incentive to promote the picture. There is incentive to book it at the best playing time. Under the Sliding Scale every picture finds its proper level, which encourages the exhibitor to run it as long as profitable. It is this incentive which in turn provides the incentive to the producer to continue in his efforts to make ever finer, stronger, box-office films.

"2. *Flat Rentals.* Many exhibitors throughout the nation, particularly those in small towns and late subsequent runs, prefer to buy their pictures flat rental. That is how we shall sell them. We have devised a system of designating flat rentals for the small exhibitor, who is least able to carry the big load imposed by these times. This method will function for him just as fairly as if the sliding scale were in operation in his theatre.

(Continued on last page)

"The Window" with Bobby Driscoll, Barbara Hale and Arthur Kennedy

(RKO, no rel. date set; time, 73 min.)

Very Good! It is a real thriller, one of the best to come out of Hollywood in a long time, revolving around the grim plight of a ten-year-old youngster who, because of his habit of telling tall stories, is unable to convince either his parents or the police that a pair of murderers were out to kill him. The action is packed with so much suspense that it will keep the spectator on the edge of his seat. Bobby Driscoll, as the youngster, is excellent; he plays the part so naturally that one finds himself concerned for his safety and sharing his fears. Many of the situations are of a hair-raising quality, the most effective being the final chase through a condemned and abandoned tenement building that collapses partially as the killers unsuccessfully try to trap the youngster. It has been produced on a limited budget and is lacking in marquee value, but it is a picture that is worth selling, for it will leave the picture-goers satisfied that they have seen an outstanding piece of highly dramatic suspense entertainment, expertly directed and very well acted:—

Because of his active imagination and fanciful tale-telling, Bobby becomes a problem to his hard-working parents (Barbara Hale and Arthur Kennedy), to whom he causes considerable embarrassment. Sleeping on the fire-escape one night, Bobby sees a man stabbed to death in the adjoining flat of Paul Stewart and his wife, Ruth Roman. He tells his parents, but they think he is either fibbing again or had a nightmare. When he insists that he is telling the truth, they lock him in his room. He sneaks down the fire-escape to the police station and tells what he saw. A detective brings him home and, after learning of his proclivities, makes a perfunctory investigation and reports no evidence of a crime. Exasperated, Bobby's mother makes him apologize to Stewart and his wife, despite the lad's frantic plea that they will kill him, too. Realizing that Bobby was a menace to their freedom, even though they had hidden their victim's body in an abandoned tenement building nearby, Stewart and his wife kidnap Bobby one night when he is left alone by his parents. He escapes from them and takes refuge in the abandoned tenement building, where he stumbles across the body of the murdered man. He barely manages to elude his pursuers in a hectic chase through the building that ends when Stewart plunges to his death as he tries to reach Bobby hiding on a rickety ledge. Rescued by police and firemen, the youngster rejoins his contrite parents.

Mel Dinelli wrote the screen play from a story by Cornell Woolrich. It was produced by Frederic Ullman, Jr., and directed by Ted Tetzlaff.

Unobjectionable morally, but some parts of it may prove too harrowing for small children.

"Roughshod" with Robert Sterling, Gloria Grahame and Claude Jarman, Jr.

(RKO, no rel. date set; time, 88 min.)

Although it is somewhat different from the average Western story, this melodrama is no more than a fair outdoor entertainment of its kind, best suited for theatres that specialize in Westerns. But even the action fans may find it disappointing, for the story is only moderately interesting, and the pace, for the most part, is slow. Moreover, its running time is much too long for what the story has to offer. The picture is not without its moments of suspense and violent

action, but there are not enough of them to make up for the slow spots. No fault can be found with either the direction or the acting; the fault is in the thin material, which in many respects is vague:—

Preparing to drive a herd of horses from a Nevada town to their ranch in California, Robert Sterling and his teen-aged brother, Claude Jarman, Jr., learn that John Ireland and two other escaped convicts are in the neighborhood. Ireland had vowed to kill Sterling on sight because he had been imprisoned on the latter's evidence for killing Sterling's best friend. Aware that Ireland would try to ambush them, the brothers start the return trip and, on the way, come across Gloria Grahame, Myrna Dell, Jeff Donnell and Martha Hyer, dance-hall hostesses, who had been run out of town by a reform element, and whose light surrey presumably had been wrecked by Ireland and his henchmen, who had molested them. Sterling agrees to give the girls a lift in his supply wagon. Martha leaves the party when her boy-friend catches up with them, and later, Jeff drops out when they reach the ranch of her parents, from whom she had run away. Gloria and Myrna continue with Sterling and Claude. When the party reaches the camp of Shawn McGlory, a young gold prospector, Myrna, attracted by his gold dust, decides to remain with him. Meanwhile Sterling and Gloria fall in love, but he shies away from her because of her past. They quarrel, causing Gloria to leave on a passing stage en route to Sonora. Claude, trying to convince his brother that Gloria would make him a good wife, incurs his anger. In the meantime Ireland and his convict pals reach the prospector's camp and, after learning that Sterling is just ahead of them, murder McGlory and Myrna. The convicts eventually catch up with Sterling and Claude only to be killed in a desperate gun battle. Having eliminated the dangerous threat to his life, Sterling seeks out Gloria to propose to her.

It was produced by Richard H. Berger and directed by Mark Robson from a screen play by Geoffrey Homes and Hugo Butler, based on a story by Peter Viertel. Adult fare.

"Fighting Fools" with the Bowery Boys

(Monogram, April 17; time, 69 min.)

Given a prizefight background, this latest in the Bowery Boys series of comedy-melodramas shapes up as a good supporting feature for double bills. This time the boys cross the paths with crooked promoters in a series of exciting and hilarious situations, some of which are tinged with touches of deep human interest because of their efforts to help the poor mother of a friend killed in the ring. As in previous pictures, the comedy is the rowdy, boisterous sort, with Leo Gorcey's misuse of the English language and Huntz Hall's goofiness provoking most of the laughs:—

When one of their friends is killed in an overmatch with Billy Cartledge, Leo Gorcey and the Bowery Boys determine to break up a boxing racket headed by Lyle Talbot, a crooked promoter. To help the dead boy's mother, they find his brother, Frankie Darro, who had quit the ring after Talbot had double-crossed him. The boys persuade Darro to stage a comeback. His ring return is successful, and the boxing commissioner compels Talbot to match him with Cartledge, the winner to fight the champion. On Talbot's orders, Cartledge deliberately takes a "dive," bringing about a suspension for both Darro and himself. In order to clear Darro, Gorcey agrees to Talbot's scheme to let Darro lose to the champion and then win in a rematch. Talbot, to make sure that Darro

will lose, kidnaps Teddy Infuhr, his younger brother. By a ruse, Huntz Hall finds the hideout and, after helping Teddy to escape, takes his place. Encouraged by Teddy's presence at the ringside, Darro starts to win. Talbot, to stop him, conceals a small iron bar in the champion's glove. Meanwhile Hall, learning about the glove plant, breaks out of the hideout and gets to the ring in time to switch the iron bar. Darro knocks out the champion, while the police apprehend Talbot.

It was produced by Jan Grippo and directed by Reginald LeBorg from an original screen play by Edmond Seward, Gerald Schnitzer and Bert Lawrence. Suitable for the family.

"The Judge Steps Out"
with Alexander Knox and Ann Sothern

(RKO, no rel. date set; time, 91 min.)

A good romantic comedy-drama. Revolving around a mild-mannered, middle-aged judge who becomes involved in a strange but pleasant romantic adventure when he leaves home in rebellion against his socially ambitious wife and spendthrift daughter, the story is an ingratiating blend of romance, comedy and human interest, told in a way that should please all types of audiences. Alexander Knox, as the judge, gives a very skillful performance; he makes the characterization so completely natural and highly sympathetic that one fully understands and appreciates his dilemma. The story has good dialogue and a number of unusual twists:—

Knox, a conventional Bostonian judge, tolerates his wife (Frieda Inescort) and their daughter (Martha Hyer), who marries into a wealthy family. He travels to Washington at the insistence of his wife to investigate a lucrative post with a big trust company and, en route, falls ill. He visits a small-town doctor (Whitford Kane) who suggests that he get away from his family. He accepts an invitation to spend several days with the doctor on a fishing holiday, and forgets to notify his wife of his whereabouts. Preparing to return home, he learns that the newspapers had been headlining his disappearance. Stung when he hurries home and discovers that his wife is apparently unconcerned over his fate, Knox decides to take the advice of the doctor. He sets out on a cross-country odyssey under an assumed name and really enjoys himself for the first time in life. His wanderings take him to California, where he accepts employment as a cook in a wayside restaurant operated by Ann Sothern, a young widow, with whom he falls in love. His efforts to help her adopt Sharyn Moffet, a ten-year-old orphan, brings them closer together, even though he is unsuccessful. He decides to return to Boston, obtain a divorce, and come back to marry Ann. In Boston, he learns that he is now a grandfather, and finds that his wife had become more mellow and sympathetic. She even agrees to the divorce. Meanwhile his experiences with Sharyn's adoption had given him a new viewpoint, and he remains in Boston to appeal his own decision in a somewhat similar case. He wins the appeal and sets a precedent that enables Ann to adopt Sharyn. Having found his family more warm and human, and having been offered an appointment to the State Supreme Court, Knox is unable to decide whether to remain in Boston or return to Ann. His problem is solved by Ann herself, who makes a hurried trip to Boston and tenderly convinces him that, at his age, he would be more happy with his family and his work.

It was produced by Michael Kraike and directed by

Boris Ingster, who wrote the story and collaborated on the screen play with Mr. Knox. The cast includes Florence Bates, H. B. Warner, Ian Wolfe and others.

Unobjectionable morally.

"The Lady Gambles"
with Barbara Stanwyck, Robert Preston
and Stephen McNally

(Univ.-Int'l, May; time, 98 min.)

Well produced and acted, but a jumbled, slow-moving story keeps it from being more than just fairly interesting. The story may best be described as a psychological study of a young woman who becomes so addicted to gambling that it breaks up her marriage and brings about her complete moral disintegration. Gambling, in this case, is depicted as a disease, to which the heroine turns as an outlet for her emotional upset, caused by a guilt complex instilled in her by a domineering spinster sister, but the reasons for her mental instability are presented so hazily that one loses interest in her problem. Barbara Stanwyck, as the heroine, gives a very capable performance, as do Preston Foster, as her understanding husband, and Stephen McNally, as a professional gambler. As a matter of fact, it is the good acting and the realistic gambling sets rather than the story that holds one's attention:—

Told through a series of flashbacks, the story shows how Barbara, vacationing in Las Vegas with her husband, Robert Preston, a newspaperman, is bitten by the gambling bug when she makes the acquaintance of Stephen McNally, a gambling casino operator. Without her husband's knowledge, she loses all their cash at the gaming tables, but wins back her losses and more after she pawns her expensive camera. Barbara and Foster are joined in Las Vegas by Edith Barrett, her spinster sister, who clung to Barbara and resented her marriage to Foster. When Barbara keeps inventing excuses to get away from him to gamble, Foster takes her to Mexico to cure her of the habit. He spends his time writing a book, and Barbara, away from the gaming tables and from her sister, is extremely happy. But when Foster leaves on an overnight business trip, Barbara meets several gambling acquaintances from Las Vegas and is persuaded to accompany them to a gambling joint nearby. She breaks open a strong box containing Foster's life savings of \$1,400 and loses it at the tables. Foster, upon his return, leaves her. Dejected, Barbara goes to Las Vegas, where McNally gives her a job as a "front" for the horse-race gambling syndicate. But her uncontrollable urge to gamble ruins the syndicate's plans to make a "killing" on a particular race, and compels McNally to get rid of her. She descends to working as a hostess in cheap bars, picking up men to gain a few dollars with which to gamble. Eventually, she is slugged into unconsciousness when caught with loaded dice in a back alley crap game. Learning that she is in a hospital, Foster goes there and pleads with the police doctor (John Hoyt) to help her, giving him the details of her background. Hoyt sends for her sister who, upon arriving, becomes hysterical and blames Foster for Barbara's condition. Unnoticed, Barbara climbs out on a window ledge to kill herself. The doctor cleverly breaks through her mental fog, dissuades her from jumping, and paves the way for her to resume her married life with Foster without further interference from her sister.

It was produced by Michael Kraike and directed by Michael Gordon from a screen play by Roy Huggins, based on a story by Lewis Meltzer and Oscar Saul.

Adult fare.

"MODERNIZED DISTRIBUTION TECHNIQUES

"We have resolved to initiate the following steps to modernize some of our distribution techniques; this will aid the exhibitor in his efforts to win back and retain the large audience which is not presently attending the motion picture theatres.

"Clearance and Multiple Runs. This is the time of fast communications. It has become increasingly necessary that pictures be brought to the public while interest is at its very height. A major point in our policy is to reduce clearances, where necessary. This will shorten the dead time and enable the public to see our pictures most conveniently when and where they want to see them, at the time they most want to see them as a result of the impact of advertising, promotion, reviews and word of mouth. We shall also attempt to create multiple first and subsequent runs in large cities, where it can be arranged for the mutual benefit of all interests involved. Clearances and Multiple Runs must remain elastic. The form will vary with each locality and will require careful examination by us, together with our exhibitor clients. However, regardless of form, we are convinced that this offers one of the most positive, and really simplest ways of increasing the income of the exhibitor and distributor.

"Saturation Releases. In line with the necessity for attracting the greatest number of people to the theatre, we have found through experimentation that the regional, day-and-date distribution of motion pictures is most productive for certain types of films which lend themselves to this purpose. By permitting a concentration of our mutual efforts in advertising and exploitation in a given territory, this method yields the greatest returns from our combined merchandising.

"Premieres. We advocate premieres whenever the occasion justifies them to stimulate public interest in motion pictures. We find the time and effort extended on premieres help the exhibitor of the particular area where these events are staged. The customary presence of stars at the event is not only a stimulant to the revenue of the immediate picture, but is also the most positive means of industry public relations. The bringing of Hollywood personalities into the communities of America establishes tremendous, lasting good will for the exhibitor in his own locality.

"Children's Matinees. We should do our utmost to help the theatres create children's matinees with suitable programs designed to increase our permanent motion picture audience. They are our customers of tomorrow.

"Quality Pictures for Preferred Playing Time in Small Theatres. In small towns throughout the country, many theatres do the major portion of their business on weekends, since their patrons are usually farmers or workers who have little leisure time in the middle of the week. In many situations, the exhibitors have a practice of booking their best pictures in the middle of the week when the fewest number of people are able to come to see them. Our records indicate that this unnecessarily restricts the size of the week's gross and profits of the theatre and the distributor.

"We want to give such exhibitors every incentive to play the best picture on the weekend regardless of whether it is percentage or flat rental.

"We are confident that if he once tries this, he will win many new and satisfied patrons and will increase his general attendance.

"This is the 20th Century-Fox Sales Policy which we believe will benefit the Exhibitor and Distributor alike. Every section, every word means precisely what it says and every member of our organization is pledged to its principles.

"This great industry of ours was brought from humble beginnings through the great faith and devotion of those pioneers who could see in a then infant medium the power to entertain and influence the thinking of the entire world. Because of their faith, their enthusiasm, their visionary showmanship, motion pictures have fulfilled and even exceeded their bravest hope. I am confident that the motion picture will continue to be the greatest medium of entertain-

ment. So let us close our ranks, and in unity and harmony, march forward."

Mr. Skouras is, in the opinion of this paper, to be congratulated for the sober and constructive way in which he has set forth his company's new sales policy. It is unfortunate that a similar attitude was not maintained in the handling of the survey on which the policy is based, for it was nothing more than the improper presentation of the company's objectives that raised the exhibitors' ire—a condition that could have been avoided. A great fuss was made about a matter that could have been handled much easier with the exhibitors through quiet negotiations.

There can be no quarrel with the stated objectives of the new sales policy, for their attainment will benefit both the company and the exhibitors. And what is most constructive about the policy is that the company, in seeking to increase its own revenues, has taken into consideration the fact that the exhibitor, to pay more, requires additional revenue himself.

No one who knows Spyros Skouras will question his integrity or sincerity of purpose in trying to formulate a selling plan that will bring in more revenue for his company and its customers and at the same time bring about a better understanding between them. The big question is, of course, how the policy will be applied by the sales forces in the field. If they make a sincere effort to work with the exhibitors on a live-and-let-live basis, giving full recognition and consideration to their specific problems, it will result in a reciprocal understanding by the exhibitors of the company's problems.

As said, mistakes have been made in the manner in which the survey was handled, but out of it has come a new sales policy that, on the face of it, seems well-intentioned and constructive. The fair exhibitor will look upon the new plan with an open mind until its workability has been tested and proved.

INVITING TROUBLE

According to a release by the Paramount publicity department, George Stevens, the well known director, has started preparations for the production of "An American Tragedy," the late Theodore Dreiser's novel, which Paramount produced once before, in 1931.

It is an extremely morbid story, a study in stark realism and animal passions running wild, in which the hero murders his pregnant sweetheart by drowning so as to marry a wealthy girl, the choice of his parents.

The publicity release states that the picture will not be similar to the 1931 version, which was a flop; it will be altered and made to conform "with the theme of a present day story."

If the story will be altered to a point where it will no longer be the Dreiser tale, but something spurious, sold on the strength of the title, it will be nothing but misrepresentation and, to an extent, a fraud on the public. It would indeed be discouraging to see a big company like Paramount resort to such tactics.

If, on the other hand, Mr. Stevens will adhere to the original, Paramount may be sure that it will have another flop.

Let us assume, however, that the story, as altered, will make a good picture and a potential box-office success. Why, then, call it "An American Tragedy" when Theodore Dreiser's name means nothing to the picture-going public?

Certain alterations in character as well as in situations are, of course, permissible—it is very difficult to film a book as the author conceived it. But when a famous book is not altered but changed to a point where it comes out as an entirely different story, then it is time for the exhibitors to protest, for they are the ones who must bear the ire of those who will pay to see "An American Tragedy" but will see something different.

Is Paramount so short of story material as to permit this to happen?

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXI

SATURDAY, MAY 21, 1949

No. 21

NOT THE EXHIBITOR BUT THE PRODUCER MUST SELL THE PUBLIC

Speaking at a luncheon meeting of advertising men at the Biltmore Hotel, in Los Angeles, on May 3, Ralph Brubaker, national sales manager for the Carnation Company, representing the sales manager's point of view, said partly the following:

"If there ever was a time when advertising agencies should fit into and help guide sales departments, it is now. Production facilities are at or near all-time high levels and sales organizations are at an all-time low due to long periods of easy selling. This may soon develop into the strongest, toughest, buyers' resistance we've ever encountered. Sales departments are not now enjoying good health. They are anemic from lack of exercise. It may be advisable to increase advertising pressures to make up this deficiency."

Giving management's viewpoint, Clarence S. Beesemyer, executive vice-president of the General Petroleum Corporation, said partly the following:

"This is an era when credit and personal salesmanship must be skillfully planned and vigorously pursued. Advertising agencies should do research and have economic knowledge to forecast trends as well as to produce good copy writing."

Speaking on behalf of weekly advertising media, Franklin S. Allen, manager of a weekly magazine, said:

"There is less than 2% difference in buying power today as compared with 1948 and this is offset by a decline in the cost of living. Savings are accumulating at an abnormal and alarming rate. We have 10 more years of prosperity ahead if we can keep our factories running. This depends on advertising. The national income is up only two and one-half times, but the number of families getting \$3000 or more is up 10 times. The manufacturer, not the dealer, must sell the public."

The producers and the distributors of motion picture would do well to study the statements of these executives, for their views are sound and constructive. The average retailer has little knowledge of the proper methods of selling the public, whereas the manufacturer has all the facilities at his command.

And yet the distributors are pulling out of cooperative advertising, leaving the exploitation of their films to the exhibitors.

What is the attitude of the exhibitor? He says to himself that, if the owner of the pictures does not think enough of his product to become a partner in the cost of advertising when he is a partner in the income at the box-office, why should I have a higher opinion of it? Why should I spend my own money and exert my own efforts exclusively to increase the intake when I run the risk of having the exchanges put my theatre in a higher bracket as a result of my efforts? I would be cutting my own throat to do that.

The views of this paper as to the responsibility of the distributor on the sharing of the cost of advertising on percentage pictures are too well known to need repetition. When a picture is played on a percentage basis the exhibitor and the distributor become partners in the intake. The more the intake the greater the share of each. Consequently, the

advertising and exploitation costs should be shared by the two in proportion to the share of each in the intake. When the distributor refuses to pay his share of the cost, he lies down on the job. For this reason no distributor who lies down on the job should complain against the exhibitor when he, too, lies down on the job.

The matter of sharing the advertising and exploitation costs should be re-examined by the distributors if they should want amicable relations with the exhibitors.

SHOWING A PROPER SPIRIT

In a special organizational bulletin, dated May 11, Mr. Daniel J. Murphy, president of the Independent Exhibitors of New England, an Allied unit, pays a glowing tribute to Steve Broidy, president of Monogram and Allied Artists, who is celebrating his twenty-fifth year in the motion picture business.

Calling Steve Broidy's story a "typical Horatio Alger story," Mr. Murphy states, in part: "Steve has always been a friend of the exhibitor and while he has his job to do, he would never pass up the chance to help an exhibitor who, through circumstances beyond his control, needed assistance."

Stating that he has pledged the cooperation of the entire membership to buy and date Monogram and Allied Artists product, especially during the Steve Broidy 25th Anniversary Drive, Mr. Murphy urges his members to support independent production, pointing out that "it is a direct benefit to all exhibitors to keep companies such as Monogram and Allied Artists in a healthy state in the production field."

Having long been an advocate of greater support for independent production, HARRISON'S REPORTS heartily endorses the sentiments expressed by Mr. Murphy, not only with regard to Steve Broidy's companies, but to all independent producers. Throughout the years the independent producers have proved that they can make good commercial product. Unfortunately, however, the independent exhibitors have not given them the encouragement they deserve in the only way possible—play-dates! It is a known fact that many exhibitors buy the major "junk" at high prices but do not give living rentals to the independents. Yet it is the independent exhibitor to whom the independent producer must look for support, for as a general rule the affiliated circuits, when they book an independent's picture, hand him the crumbs from their tables.

Keeping the independent producer in business is a matter that should be of as great concern to the independent exhibitor as it is to the independent producer himself, for a prosperous independent producer will be the greatest incentive to a major producer for better pictures. Healthful competition makes for improvement in the quality of product, and when that happens you, the independent exhibitor, will benefit.

Give the independent producers your full support. Pay them what their pictures are worth. Don't pay high prices for the inferior product of the major companies and then try to make up your losses by taking it out on the independents.

**"One Woman's Story" with Ann Todd,
Claude Rains and Trevor Howard**

(*Univ.-Int'l.*, June; time, 86 min.)

This British triangle drama has been excellently produced, artistically performed, and superbly photographed, but as entertainment it is no more than fair. Revolving around a young woman who marries an older man for money and position although in love with a younger and comparatively poorer man, the story is in many ways highly reminiscent of "Brief Encounter" and, as such, should best appeal to women. But unlike that production this one fails to stir the emotions to any appreciable degree even though it does have moments that are moving and provocative. Moreover, the action is slow and repetitious, and the flashbacks employed in the first half serve to bewilder one. Ann Todd, as the heroine, gives a sensitive performance, but her characterization is void of sympathy because of the fact that she is capricious, shifting her love from her husband to another man without adequate motive. The Alpine background scenes in Switzerland are highly impressive:—

Five years after she had sacrificed love to marry Claude Rains, an influential banker, although she had been in love with Trevor Howard, a young scientist, Ann Todd cannot get Howard out of her mind when she sees him again at a party. She meets him surreptitiously during her husband's absence on a business trip and falls in love with him all over again. Upon his return, Rains learns of their meetings and confronts them both with his discovery. Howard wants her to divorce Rains and marry him, but Ann, despite her love for him, refuses to leave the security of her marriage to Rains. The banker forgives her, and Ann respects his request not to see Howard again. Some years later, while vacationing in the Swiss Alps, Ann accidentally meets Howard, who had stopped at the hotel overnight while en route to a scientific conference. She learns that he is now a married man with two children. Casting all inhibitions aside, she spends the day with him climbing a mountain nearby since she did not expect her husband to arrive until that evening. Rains, however, arrives in the early afternoon and sees them returning from their climb together. He starts a divorce action, refusing to believe that they had met by chance and that nothing had transpired between them. Frantic lest the notoriety of the case ruin Howard's marriage and career, Ann goes to Rains and begs him to relent, but he remains adamant. She flees to a tube station nearby and plans to throw herself in front of a train. As she is about to leap, Rains, having had a change of heart, appears on the platform in time to save her. He forgives her and takes her home.

It is a J. Arthur Rank presentation, produced by Ronald Neame and directed by David Lean from a screen play by Eric Ambler, based on H. G. Wells' novel, "The Passionate Friends."

Adult fare.

**"Colorado Territory" with Joel McCrea,
Virginia Mayo and Dorothy Malone**

(*Warner Bros.*, June 11; time, 94 min.)

A fair large-scale Western. The story is not particularly novel, but it has been given some fresh twists and should easily satisfy the avid followers of this type of entertainment, for the action is fast and robust, with plentiful shooting and hard-riding. It does not, however, offer anything unusual for those who do not go out of their way to patronize Westerns.

Joel McCrea, as a bandit who decides to go straight, gives his usual competent portrayal as a tight-lipped, fearless hero, but Virginia Mayo, as the slinky half-breed dancehall girl with whom he falls in love, overacts the part badly. The closing scenes, where both are trapped by a posse and die hand-in-hand under a fusilade of bullets, are at once exciting and tragic. The outdoor scenic photography is superb:—

Aided by the leader of his old gang, Joel McCrea, a notorious bandit, escapes from a Missouri jail and heads west to a deserted Spanish mountain village, which served as the gang's hideout. En route by stage coach, McCrea, unrecognized, saves the lives of Henry Hull and his daughter, Dorothy Malone, when the coach is attacked by bandits. Arriving at the hideout, McCrea meets John Archer and James Mitchell, two members of the gang. With them he finds Virginia Mayo, a half-Indian girl. McCrea pays court to Dorothy at her father's ranch nearby and decides to quit the bandit life, but he is persuaded to commit one more holdup—that of a \$100,000 payroll being sent by train. Ian Wolfe, the train conductor, had negotiated the deal with the gang. Suspicious, McCrea learns that Wolfe had tipped off the Marshal to obtain the reward money for his capture. He learns also that Archer and Mitchell planned to doublecross him. Nevertheless, he accomplishes the holdup and, with Virginia, escapes with the money although seriously wounded. He goes to Hull's ranch for aid, but when Dorothy learns his true identity she tries to betray him to a posse for the reward. Virginia prevents this, and takes McCrea back to the hideout. Still hoping to start a new life, McCrea decides to go to Mexico with Virginia. But an approaching posse causes him to flee. The posse traps him in an Indian cliff dwelling but he holds them at bay with his guns. Virginia, in a desperate effort to save him, allows herself to be tricked into luring McCrea out in the open. They die together in a hopeless attempt to escape.

It was produced by Anthony Veiller and directed by Raoul Walsh from a screen play by John Twist and Edmund H. North.

Unsuitable for children.

**"All Over the Town" with
Norman Wooland and Sarah Churchill**

(*Univ.-Int'l.*, no rel. date set; time, 88 min.)

A fairly entertaining British-made comedy-melodrama, centering around a crusading small-town newspaperman. The story, which deals with the hero's defiance of local politicians in order to tell the people the truth, is interesting, but the picture will probably present a selling problem to most exhibitors because of the fact that the players are unknown in this country. It should, however, serve adequately as a supporting feature, for the theme has been handled effectively, with substantial touches of comedy, drama and romance, and the acting is competent. Sarah Churchill, as the heroine, is charming. The fact that she is the daughter of Britain's former prime minister may be exploited to advantage:—

Honorably discharged from the R.A.F., Norman Wooland returns to the seaside town of Tarmouth, where he is reinstated as reporter on the weekly newspaper. Sarah Churchill, who had been doing his job, agrees to remain as his assistant. They fall in love, and she urges him to leave town and seek out a bigger career, particularly since both resented the fact that their paper catered to advertisers and local politicians. Their resentment is heightened when they learn

that James Hayter, the town's councillor, was trying to put over a crooked housing scheme, and that they could do nothing to wake up the apathetic townspeople. When the editor of the paper dies suddenly of heart failure, his priggish son, Cyril Cusak, who was interested chiefly in the advertising, offers Wooland a half interest in the paper with complete control as editor for a small investment. Wooland accepts and immediately launches an editorial attack on Hayter's housing scheme. Angered, Hayter sees to it that advertising is withdrawn, and Cusak, fearing that Wooland will ruin the paper, gives the printing staff a holiday to prevent him from issuing another edition. Hayter, concerned, calls a public meeting to push his scheme through before Wooland succeeds in printing another edition. Helped by Sarah and several faithful friends, Wooland tries desperately to print the paper before the meeting but fails when the presses break down. He gives up the fight, but Sarah, undaunted, goes to the meeting and heckles Hayter so successfully that the townspeople begin to suspect that something is wrong. Meanwhile Wooland's friends succeed in bringing to the meeting several hand-printed copies containing information that definitely exposes the housing scheme as crooked and wins the people to Wooland's side. With the paper's success assured by the prestige gained, Wooland and Sarah decide to remain in Tarmouth.

It was produced by Michael Gordon and directed by Derek Twist from their own screenplay.

Suitable for the family.

"Reign of Terror" with Robert Cummings, Arlene Dahl and Richard Hart
(Eagle-Lion, June; time, 89 min.)

A rousing costume melodrama, centering around an incident in the French Revolution of 1794. It is a wildly melodramatic tale, the sort that makes up in speed and excitement what it lacks in story material. Discriminating patrons probably will find that the fantastic heroics depicted put too much strain on credence, but it should go over well with those who enjoy virile picture entertainment regardless of whether or not the action is plausible. In keeping with the ten-twenty-thirty quality of the story, the characterizations are overdrawn, with the hero depicted as a man of incredible daring, while the villains are shown as blood-thirsty individuals, whose fiendish cunning knows no bounds. The production values and the photography are very good.

There are so many twists and turns to the plot that it defies synopsis. Briefly, however, it deals with the efforts of Charles D'Aubigny (Robert Cummings), the exiled Lafayette's faithful aide, to remove from power Maximilien Robespierre (Richard Basehart) who, in a scheme to become dictator of France, resorted to mob violence, secret police and wholesale murder to force his political opponents to accede to his demands. When Robespierre sends for Duval (Charles Gordon), hated executioner of Strasbourg, to carry out the attrition against his opponents, Charles, learning of the plan, kills Duval and assumes his identity. In this he is aided by Madelon (Arlene Dahl), an agent of Francois Barras, leader of the party that sought to overthrow Robespierre. Under his assumed identity, Charles manages to win Robespierre's confidence and is assigned to find a little black book that contained the names of alleged enemies of France destined for the guillotine. Robespierre feared that, if the contents of the book became known, those listed would join forces to defeat him. The search for

the book leads Charles through a series of fantastic adventures, during which he becomes involved in all sorts of intrigues and is compelled to match wits with Fouche (Arnold Moss), head of the secret police, and St. Just (Jess Barker), Robespierre's principal aide, who eventually unmask him as an imposter, but not before he obtains possession of the book. Their efforts to recover the book involve Charles in many hair-raising escapades, but in the end he succeeds in making its contents known, causing the villains to be marched to the guillotine and beheaded, thus saving France from a dictatorship.

It is a Walter Wanger production, produced by William Cameron Menzies and directed by Anthony Mann from a story and screen play by Philip Yordan and Aeneas MacKenzie. The cast includes Charles McGraw, Beulah Bondi and others.

Unobjectionable morally.

"Neptune's Daughter" with Esther Williams, Red Skelton, Ricardo Montalban, Betty Garrett and Keenan Wynn
(MGM, June, time, 93 min.)

Very good entertainment for everybody. Lavishly produced and photographed in Technicolor, it combines comedy, music, dancing and romance in a way that leaves one thoroughly satisfied that he had been entertained. The story, which is an hilarious scrambling of mixed identities and romances, is extremely thin, but it moves at such a fast pace and is loaded with so many laughs that one does not even consider if it makes sense.

Briefly, the story casts Esther Williams, as a bathing suit manufacturer in partnership with Keenan Wynn; Betty Garrett, as her man-crazy "dumbdora" sister; Richard Montalban, as a dashing Argentine polo star; and Red Skelton, as a masseur for a polo club. The comedy stems from the fact that Betty mistakes Skelton for the polo star, and that Esther, learning of her infatuation, tries to protect her from Montalban. The complications that ensue are not unusual, but they are put over in a way that is screamingly funny, even when the action reverts to slapstick.

Red Skelton, with a considerable assist from Betty Garrett, is a laugh riot. The closing scenes where Skelton, after a mad series of circumstances involving the kidnapping of Montalban by crooked gamblers, finds himself reluctantly substituting for the polo star astride a steeplechase horse in a championship game, is wildly slapstick with hilariously funny. There are many more hearty laugh-provoking situations, particularly in the romance between Skelton and Miss Garrett, and Montalban and Miss Williams. An outstanding highlight is the rendition of the song, "Baby, It's Cold Outside," by both couples, with Skelton and Miss Garrett extremely comical in their version.

Included in the proceedings are several beautifully staged water ballets featuring Miss Williams, with Montalban joining her in the final ballet. There are many other highlights in the song and dance departments, with Xavier Cougat and his orchestra furnishing the tuneful music. All in all, the picture adds up to good, clean entertainment, a welcome relief from the psychological, murder, and gangster themes.

It was produced by Jack Cummings and directed by Edward Buzzell from an original screen play by Dorothy Kingsley. The cast includes Ted de Corsia, Mike Mazurki, Mel Blanc and many others.

Excellent for the entire family.

BILL RODGERS TAKES EXCEPTION

LOEW'S, INCORPORATED

Broadway at 45th Street
New York 19, N. Y.

May 11, 1949

Mr. P. S. Harrison
Harrison's Reports
1270 Avenue of the Americas
New York 19, N. Y.

My Dear Pete:

My attention is called to an article of yours in the first column, page 76, issue of May 7th, and next to the last paragraph reference is made to the failure of distributors to recompense exhibitors for losses they may suffer in connection with poor business on hit pictures.

I know that you do not mean in this article to infer that adjustments have not been made by Metro-Goldwyn-Mayer wherever conditions warrant it and one reading your article, unfamiliar with the situation, can easily be under the impression that the terms remain the same whether the business is good or bad. This you know is not a fact so far as we are concerned.

My kindest regards.

Sincerely,

(signed) W. F. Rodgers

* * *

Dear Bill:

I did not mean to imply that Metro-Goldwyn-Mayer has not been granting adjustments whenever one of your pictures did not take in enough money to leave the exhibitor at least a small profit.

Perhaps I wasn't clear enough and my statement was misconstrued. What I wanted to say is that, to my knowledge, no distributor has ever reimbursed an exhibitor when his picture did not cover the exhibitor's house expenses, by coming forward with a check, except, of course, in cases of charity where the exhibitor was faced with the possibility of having to shut down his theatre unless he obtained substantial relief from the distributor.

I must confess, Bill—and confession is good for the soul—that there was a certain touch of facetiousness in my controverting Bill Wilkerson's theories on what is a proper attitude on the part of the exhibitor towards pictures that flop at the box-office. I feel sure that, were Wilkerson an exhibitor, he would be holding views entirely different from those he now holds. It is easy for an amateur to pronounce judgment, but very difficult when he has to foot the bills.

Very sincerely yours,

P. S. Harrison

SYNDICATED THEATRES, INCORPORATED

Franklin, Indiana

May 11, 1949

Mr. P. S. Harrison
Harrison's Reports
1270 Avenue of the Americas
New York 20, N. Y.

Dear Pete:

In HARRISON'S REPORTS for April 23, 1949, page 68, I read the reprint of a letter written by Darryl Zanuck of Twentieth Century-Fox and directed to you.

Mr. Zanuck's letter shows his ignorance of the exhibition market for he states that "Our films for the past several years have been consistently the best."

If that statement is true, how does it happen that in the Allied survey, "What the Public Wants to See," under "High allocation pictures played during 1948, which 10% or more of the responding theatres reported as doing the poorest business," Fox won first and second place with CAPTAIN OF CASTILE and GENTLEMAN'S AGREEMENT? They ranked sixth with LADY IN ERMINE.

Mr. Zanuck talks of production costs, giving this as an argument for increased film rentals. Doesn't Mr. Zanuck realize that the exhibitors have been faced with ever increasing overhead in the form of higher labor costs, equipment replacement costs and film rental demands all the while being squeezed with lower box office returns? During the war, the exhibitors were unable to replace equipment that was being used up at a much faster rate than could be depreciated under the existing rules of the Internal Revenue Department. Now that equipment is available the costs are three and four times what they were in 1940-41. Just one item—seats. In 1941 we could buy a good all-upholstered seat for about \$5.50. Today we buy comparable seats and have to pay \$21.00 to \$22.00 per seat. On the other hand production, with a very favorable charge-off rate on production of 50% the minute the picture is completed, made many pictures during the years of the Excess Profits Tax, charged off immediately 50% of their costs, built up their backlog of pictures, increased their hold on the throat of the exhibitors' business, and ducked a big portion of the Excess Profits' tax by not releasing the pictures until after the Excess Profits' tax law was repealed.

Frankly, I am sick of hearing of Hollywood's problems as long as they sit in their ivory towers making no effort to explore their market through the exhibitors and their own sales departments. In no other line of business does production ignore the retailers' opinion of what the market wants as do the producers of motion pictures. In no other business is the sales department relegated to such a lowly position in the scheme of production. Mr. Zanuck and the rest of his kind skip blithely from Los Angeles to New York to Miami and the Riviera, using these metropolitan and play areas for sampling public tastes. They forget that this great motion picture business was founded and built on mass appeal to the tastes of the common man. Fortunately, with the advent of divorcement in our industry, the economic laws of supply and demand will work and weed out those that seclude themselves from the public's tastes.

To Mr. Zanuck, if he intends to retain a dominant position in the industry, I say: Get out and talk to the independent exhibitor who is in constant touch with the public. Attend a few exhibitor conventions and find out what the motion picture market can use. No more can a producer lean upon his company's monopoly to pull one of his arty mistakes out of the red. That day is gone. The exhibitors have already gone to work to save their theatre business. Mr. Zanuck and Hollywood must do the same if they are to continue in the scheme of things to come in the industry. They can't do it by saying the exhibitor has to pay more for film for the exhibitor can't pay more for film, he is already paying way too much.

Yours very truly,

SYNDICATE THEATRES, INC.
(signed) Trueman T. Rembusch
Secretary-Treasurer

HARRISON'S REPORTS

Vol. XXXI

NEW YORK, N. Y., SATURDAY, MAY 21, 1949

No. 21

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)
(Distribution through Monogram)

15 Bad Boy—Murphy-Nolan-Wyatt	Feb. 22
13 My Brother Jonathan—British cast	June 1
9 Massacre River—Madison-Calhoun	June 26
14 Stampede—Cameron-Storm	Aug. 28

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

138 Song of India—Russell-Bey-Sabu	Feb.
137 Slightly French—Lamour-Ameche	Feb.
139 The Affairs of a Rogue—Aumont	Feb.
166 Challenge of the Range—Starrett (56 m.)	Feb. 3
114 Ladies of the Chorus—Jergens-Brooks	Feb. 10
140 The Walking Hills—Scott-Raines-Bishop	Mar.
182 The Big Sombrero—Gene Autry (78 m.)	Mar.
122 Boston Blackie's Chinese Venture—Morris	Mar. 3
108 Blondie's Big Deal—Singleton-Lake	Mar. 10
116 Manhattan Angel—Jean-Ford	Mar. 17
141 Knock On Any Door—Bogart-Derek	Apr.
142 The Undercover Man—Ford-Foch	Apr.
112 Rusty Saves a Life—Donaldson	Apr. 8
168 Desert Vigilante—Charles-Starrett (56 m.)	Apr. 8
152 Home in San Antone—Mus. West (62 m.)	Apr. 15
101 The Mutineers—Hall-Jergens	Apr. 22
143 We Were Strangers—Jones-Garfield	May
144 The Lost Tribe—Weissmuller	May
183 Riders of the Whistling Pines—Autry (70 m.)	May
191 Laramie—Starrett (55 min.)	May 19
105 Make Believe Ballroom—Courtland-Warrick	May 26
112 Lust for Gold—Lupino-Ford	June
109 Johnny Allegro—Raft-Foch	June
109 Crime Doctor's Diary—Baxter	June 9
109 The Secret of St. Ives—Ney-Brown	June 30

Eagle-Lion Features

(165 West 46th St., New York 19, N. Y.)

925 Red Stallion in the Rockies—Franz-Heather	Mar. 2
985 Since You Went Away—Reissue	Mar. 9
923 Miranda—all-British cast	Mar. 16
941 It Always Rains on Sunday—British cast	Mar. 23
916 Broken Journey—British cast	Apr. 6
927 Tulsa—Hayward-Preston-Armendariz	Apr. 13
920 Scott of the Antarctic—all-British cast	Apr. 20
954 Roll, Thunder, Roll—Jim Bannon (58 m.)	Apr. 27
930 Shamrock Hill—Ryan-MacDonald	May
928 The Big Cat—McCalister-Garner-Foster	May
918 Alimony—Neal-Brooke-Vickers	June
Don't Take it too Hard—Richard Greene	June
A Canterbury Tale—British cast	June
Sleeping Car to Trieste—British cast	June
Reign of Terror—Cummings-Dahl-Basehart	June
The Red Shoes—British-made	not set
Alice in Wonderland—Live-action puppets	not set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

915 Command Decision—all-star cast	Feb.
914 Act of Violence—Van Heflin-Ryan	Feb.
916 The Sun Comes Up—Jarman-MacDonald	Feb.
917 The Bribe—Taylor-Gardner-Laughton	Mar.
919 Force of Evil—Garfield-Pearson-Gomez	Mar.
918 Caught—Mason-Ryan-Bel Geddes	Apr.
912 Little Women—Allison-Lawford-O'Brien	Apr.
921 Take Me Out to the Ball Game— Sinatra-Williams-Kelly	Apr.
924 Big Jack—Beery-Conte-Main	Apr.
925 The Barkleys of Broadway—Astaire-Rogers	May
926 Edward, My Son—Tracy-Kerr	June
927 Neptune's Daughter—Skelton-Williams	June
928 Wizard of Oz—reissue	July
Any Number Can Play—Gable	July
Madame Bovary—Jones-Van Heflin-Mason	July
Scene of the Crime—Van Johnson	Aug.
In the Good Old Summertime—Garland	Aug.
923 The Great Sinner—Peck-Gardner-Huston	Aug.
920 Tale of the Navajos—Native cast	Regional release
The Secret Garden—O'Brien-Stockwell	not set
929 The Stratton Story—Stewart-Allyson	not set

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

4803 The Big Fight—Joe Kirkwood Mar. 6
 4862 Gun Law Justice—Jimmy Wakely (54 m.) Mar. 13
 4806 Bomba—The Jungle Boy—Sheffield-Garner. Mar. 20
 4826 Temptation Harbor—British-made Mar. 27
 4853 Trail's End—J. M. Brown (55 m.) Apr. 3
 4804 Tuna Clipper—McDowall-Verdugo Apr. 10
 4816 Fighting Fools—Bowery Boys Apr. 17
 4824 Sky Dragon—Roland Winters May 1
 4863 Across the Rio Grande—Wakely (formerly "Frontier Fear") (55 m.) May 15
 4810 Mississippi Rhythm—Jimmy Davis (formerly "Melody Roundup") May 29
 4854 West of El Dorado—J. M. Brown (formerly "The Kid Goes West") (58 m.) June 5
 4827 Leave it to Henry—Walburn-Catlett June 12
 4817 Hold that Baby—Bowery Boys June 26
 4864 Range Rogues—Jimmy Wakely July 10
 4813 Forgotten Women—Knox-Neill July 17
 4842 Mark of the Whip—Whip Wilson July 24
 4855 Cattle King—J. M. Brown Aug. 14

Paramount Features

(1501 Broadway, New York 18, N. Y.)

4810 My Own True Love—Calvert-Douglas Feb. 4
 4811 Whispering Smith—Ladd-Marshall Feb. 18
 4812 Alias Nick Beal—Milland-Totter Mar. 4
 4815 El Paso—Payne-Russell Apr. 1
 4814 A Connecticut Yankee—Bing Crosby Apr. 22
 4816 Bride of Vengeance—Goddard-Lund May 6
 4813 Streets of Laredo—Holden-Carey May 27
 4817 Manhandled—Duryea-Lamour June 10
 4822 Trail of the Lonesome Pine—reissue June 17
 4823 Geronimo—reissue June 17
 4818 Sorrowful Jones—Hope-Ball July 4
 4819 Special Agent—Eythe-Elliott July 22
 4820 The Great Gatsby—Ladd-Field Aug. 5
 4821 Red, Hot and Blue—Hutton-Mature Sept. 5

Prestige Pictures Features

(1250 Sixth Ave., New York 20, N. Y.)

(Distribution through Universal-International)
(No national release dates)

Dulcimer Street—British cast
 Snowbound—British cast
 One Night with You—Roc-Martini
 Corridor of Mirrors—British cast

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

Group 4

911 The Boy with Green Hair—Stockwell-O'Brien
 912 The Last Days of Pompeii—reissue
 913 She—reissue
 914 Tarzan's Magic Fountain—Barker-Joyce
 915 Gun Smugglers—Tim Holt (60 m.)
 Group 5
 916 A Woman's Secret—O'Hara-Douglas
 917 Mourning Becomes Electra—Russell-Massey
 918 The Clay Pigeon—Williams-Hale
 919 Brothers in the Saddle—Tim Holt (60 m.)
 Group 6
 920 Adventure in Baltimore—Temple-Young
 921 The Set-Up—Ryan-Totter
 922 The Green Promise—Paige-Chapman
 923 The Rustlers—Tim Holt (61 m.)
 Group 7
 925 The Window—Driscoll-Hale-Kennedy
 924 The Judge Steps Out—Knox-Sothern
 926 Roughshod—Livingston-Grahame
 Specials
 952 A Song is Born—Kaye-Mayo-Cochran
 962 Good Sam—Cooper-Sheridan
 992 So Dear to My Heart—Disney
 963 Joan of Arc—Ingrid Bergman
 953 Enchantment—Wright-Niven
 954 Pride of the Yankees—Reissue

Republic Features

(1790 Broadway, New York 19, N. Y.)

804 Daughter of the Jungle—Hall-Cardwell Feb. 8
 874 Saga of Death Valley—Roy Rogers (reissue) Feb. 22
 803 Wake of the Red Witch—John Wayne Mar. 1
 807 Hideout—Booth-Bridges Mar. 8
 809 Duke of Chicago—Brown-Long Mar. 15
 805 The Red Pony—Mitchum-Loy-Miles Mar. 28

864 Death Valley Gunfighter—A. Lane (60 m.) Mar. 29
 875 Ranger and the Lady—Roy Rogers (reissue) Apr. 1
 831 Prince of the Plains—Monty Hale (60 m.) Apr. 8
 810 Streets of San Francisco—Clark-Armstrong Apr. 15
 806 The Last Bandit—Elliott-Booth Apr. 25
 842 Susana Pass—Roy Rogers (67 m.) Apr. 29
 876 Colorado—Roy Rogers (reissue) May 1
 865 Frontier Investigator—Allan Lane (60 m.) May 2
 852 Law of the Golden West—M. Hale (60m.) May 9
 853 Outcasts of the Trail—Monty Hale June 8
 854 Hellfire—Elliott-Windsor-Tucker June 26

Screen Guild Features

(255 Hyde St., San Francisco 2, Calif.)

4810 Shep Comes Home—Lowery (62 m.) Dec. 19
 4811 Frontier Revenge—La Rue (57 m.) Dec. 26
 4809 Thunder in the Pines—Reeves-Byrd (61 m.) Jan. 2
 4812 Outlaw Country—Lash La Rue (76 m.) Jan. 16
 4813 Highway 13—Lowery-Blake Jan. 30
 4814 I Shot Jesse James—Foster-Britton Feb. 20
 4816 Son of Billy the Kid—La Rue (65 m.) Mar. 6
 4817 Rimfire—Millican-Hughes Mar. 11
 4819 Son of a Bad Man—La Rue (63 m.) Mar. 26

Selznick Rel. Org. Features

(400 Madison Ave., New York 17, N. Y.)

105 Portrait of Jennie—Jones-Cotten Jan.

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

906 A Letter to Three Wives—Darnell-Sothern-Crain. Feb.
 907 Chicken Every Sunday—Daily-Holm Feb.
 909 Man About the House—British-made Feb.
 948 This is My Affair—Reissue Feb.
 910 Down to the Sea in Ships—Widmark-Kellaway. Mar.
 911 Mother is a Freshman—Young-Johnson Mar.
 912 Miss Mink of 1949—Lydon-Collier Mar.
 908 Canadian Pacific—Scott-Wyatt Apr.
 904 The Forbidden Street—Andrews-O'Hara June
 905 I Cheated the Law—Tom Conway Apr.
 913 Mr. Belvedere Goes to College—Webb-Temple. May
 914 The Fan—Crain-Carroll-Sanders May
 915 Tucson—Lydon-Edwards May
 953 Guadalcanal Diary—reissue May
 954 The Purple Heart—reissue May
 916 The Beautiful Blonde from Bashful Bend—Gable-Romero-Vallee June
 917 It Happens Every Spring—Milland-Douglas June
 918 Will James' Sand—Stevens-Gray July
 919 House of Strangers—Conte-Robinson-Hayward
 (formerly "East Side Story") July
 Slattery's Hurricane—Darnell-Lake-Widmark. Aug.
 You're My Everything—Baxter-Dailey Aug.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Cover Up—Bendix-O'Keefe-Britton Feb.
 Valiant Hombre—Renaldo-Carrillo (60 m.) Jan.
 The Lucky Stiff—Lamour-Donlevy Feb.
 Jigsaw—Tone-Wallace Mar.
 Impact—Donlevy-Raines-Walker Apr. 1
 The Crooked Way—Payne-Drew-Tufts Apr. 22
 Outpost in Morocco—George Raft May 2
 Champion—Douglas-Maxwell May 20
 Africa Screams—Abbott & Costello May 27
 Too Late for Tears—Scott-Duryea July 8
 The Great Dan Patch—O'Keefe-Russell July 22
 Black Magic—Welles-Guild-Tamiroff Aug. 12

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

685 You Gotta Stay Happy—Fontaine-Stewart Jan.
 686 Live Today for Tomorrow—March-O'Brien
 (formerly "an Act of Murder") Jan.
 687 The Fighting O'Flynn—Fairbanks, Jr.-Green Feb.
 688 Crisis Cross—Lancaster-DeCarlo-Duryea Feb.
 689 Family Honeymoon—Colbert-MacMurray Mar.
 690 The Life of Riley—Bendix-Gleason Mar.
 691 Red Canyon—Blyth-Duff Apr.
 692 Ma and Pa Kettle—Main-Kilbride Apr.
 693 The Lady Gambles—Stanwyck-Preston May
 694 City Across the River—McNally-Fernandez May
 695 Arctic Manhunt—Conrad-Thurston May
 696 Take One False Step—Powell-Winters June
 697 One Woman's Story—Todd-Rains June
 698 Illegal Entry—Duff-Toren-Brent June
 699 Calamity Jane & Sam Bass—DeCarlo-Duff June

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

810 One Sunday Afternoon—Morgan-Malone Jan. 1
 811 Whiplash—Clark-Smith-Scott Jan. 15
 812 Adventures of Don Juan—Flynn-Lindfors Jan. 29
 813 Flaxy Martin—Scott-Mayo-Malone Feb. 12
 814 John Loves Mary—Reagan-Carson-Neal Feb. 19
 815 South of St. Louis—McCrea-Scott-Smith Mar. 12
 816 A Kiss in the Dark—Wyman-Niven Mar. 26
 817 Homicide—Douglas-Westcott-Alda Apr. 2
 818 Sergeant York—reissue Apr. 9
 819 Castle on the Hudson—reissue Apr. 9
 820 My Dream is Yours—Carson-Day Apr. 16
 821 Flamingo Road—Crawford-Scott-Greenstreet. Apr. 30
 822 Night Unto Night—Reagan-Lidofs May 14
 823 Younger Brothers—Morris-Paige May 28
 Colorado Territory—McCrea-Mayo June 11
 The Fountainhead—Cooper-Neal July 2

SHORT SUBJECT RELEASE SCHEDULE**Columbia—One Reel**

1552 Candid Microphone No. 2 (10½ m.) Mar. 3
 1654 Community Sings No. 4 (9½ m.) Mar. 10
 1806 Trigger Magic—Sports (10 m.) Mar. 17
 1606 Spring Festival—Favorite (reissue) (8 m.) Mar. 17
 1702 Magic Fluke—Fox & Crow (7 m.) Mar. 24
 1955 Charlie Spivak & Orch.—
 Thrills of Music (10 m.) Mar. 24
 1504 Grape Nutty—Rhapsody (6 m.) Apr. 14
 1857 Medals for Hollywood Stars—
 Screen Snapshots (9½ m.) Apr. 14
 1956 Frankie Carle & Orch.—
 Thrills of Music (9 m.) Apr. 21
 1655 Community Sings No. 5 (10 m.) Apr. 21
 1807 Lady of the Links—Sports (8 m.) Apr. 28
 1607 Indian Serenade—Favorite (reissue) (8 m.) May 5
 1858 Vacation at Del Mar—Screen Snapshots
 (10½ m.) May 12
 1553 Candid Microphone No. 3 May 26
 1808 Racing Greyhounds—Sports May 26
 1859 Hollywood's Happy Homes—Screen Snap... June 16
 1809 Rasslin' Riot—Sports June 23
 1505 Cat-Tastrophe—Rhapsody (6 m.) June 30

Columbia—Two Reels

1406 Who Done it?—Stooges (16½ m.) Mar. 3
 1425 Sunk in the Sink—Andy Clyde (16 m.) Mar. 10
 1444 Nothing But Pleasure—
 Buster Keaton (17 m.) Mar. 31
 1434 Trapped By a Blonde—
 Hugh Herbert (15½ m.) Apr. 7
 1407 Hokus Pokus—Stooges (16 m.) May 5
 1435 Flung by a Fling—Schilling-Lane May 12
 1445 A Rookie's Cookie—El Brendel (17 m.) May 19
 1180 New Adventures of Batman & Robin—
 Serial (15 episodes) May 26
 1426 Microspook—Harry Von Zell (16 m.) June 9
 1446 Crazy Like a Fox—Billy Gilbert (18½ m.) June 16

Metro-Goldwyn-Mayer—One Reel

S-56 What I Want Next—Pete Smith (8 m.) Feb. 12
 T-14 Ontario, Land of Lakes—
 Traveltalk (10 m.) Feb. 12
 W-38 Polka Dot Puss—Cartoon (8 m.) Feb. 26
 T-15 Calling on Michigan—Traveltalk (10 m.) Mar. 5
 T-16 Playlands of Michigan—Traveltalk (9 m.) Mar. 26
 K-73 Stuff for Stuff—Passing Parade (11 m.) Mar. 26
 W-23 The Blue Danube—Gold Medal
 (reissue) (7 m.) Apr. 2
 S-57 Scientifiquiz—Pete Smith (10 m.) Apr. 2
 W-39 Senor Droopy—Cartoon (8 m.) Apr. 9
 T-17 Quebec in Summertime—Traveltalk (10 m.) Apr. 9
 S-58 Those Good Old Days—Pete Smith (9 m.) Apr. 16
 S-59 Fishing for Fun—Pete Smith (9 m.) Apr. 23
 W-42 The Little Orphan—Cartoon (8 m.) Apr. 30
 K-74 Mr. Whitney Had a Notion—
 Passing Parade (11 m.) May 7
 W-40 Patch Up Your Troubles—(8 m.) May 14
 W-41 Meet King Joe—Cartoon (8 m.) May 28
 W-43 The House of Tomorrow—Cartoon (8 m.) June 11

Metro-Goldwyn-Mayer—Two Reels

Beginning of 1948-49 Season
 A-2 Heart to Heart—Special (21 m.) May 21

Paramount—One Reel

R8-4 In the Driver's Seat—Sportlight (10 m.) Mar. 4
 X8-4 Comin' Round the Mountain—Screen Song Mar. 11
 L8-3 The Flying Dancers—
 Unusual Occupations (10 m.) Mar. 11

P8-6 Lost Dream—Noveltoon (8 m.) Mar. 18
 K8-5 I Remember You—Pacemaker (11 m.) Mar. 18
 E8-3 Popeye's Premiere—Popeye (11 m.) Mar. 25
 J8-3 White Magic—Popular Science (11 m.) Apr. 1
 X8-5 The Stork Market—Screen Song (8 m.) Apr. 8
 R8-5 Best of Bread—Sportlight (10 m.) Apr. 8
 P8-7 Little Red School Mouse—Noveltoon (7 m.) Apr. 15
 L8-4 The Fall Guy—Unusual Occup. (11 m.) Apr. 15
 Y8-4 Hocus Focus—Speak. of Animals (10 m.) Apr. 22
 K8-6 My Silent Love—Pacemaker (11 m.) Apr. 22
 J8-4 Air Force Fighter—Popular Science (10 m.) Apr. 29
 R8-6 Fairway Champions—Sportlight (10 m.) May 6
 P8-8 A Haunting We Will Go—Noveltoon (8 m.) May 13
 K8-7 The Lambertville Story—
 Pacemaker (10 m.) May 20
 E8-4 Lumber Jack & Jill—Popeye (7 m.) May 27
 P8-9 A Mutt in a Rut—Noveltoon (8 m.) May 27
 X8-6 Spring Song—Screen Song June 3
 L8-5 Flying Grandmother—
 Unusual Occup. (10 m.) June 3
 Y8-5 Goin' Hollywood—Speak. of Animals (10 m.) June 10
 R8-7 Top Figure Champs—Sportlight (10 m.) June 10
 J8-5 Seaweed Science—Popular Science (10 m.) June 17
 E8-5 Hot Air Aces—Popeye (7 m.) June 24
 X8-7 The Ski's the Limit—Screen Song (8 m.) June 24
 P8-10 Campus Capers—Noveltoon (7 m.) July 1
 R8-8 Sporting Spheres—Sportlight (10 m.) July 8
 X8-8 Toys Will Be Toys—Screen Song (7 m.) July 15
 E8-6 A Balmy Swami—Popeye (7 m.) July 22
 X8-9 Farm Follery—Screen Song Aug. 5
 R8-9 Official Business—Sportlight Aug. 5
 E8-7 Tar With a Star—Popeye Aug. 12
 X8-10 Our Funny Funny Friends—Screen Song Aug. 26
 E8-8 Silly Hill Billy—Popeye Sept. 9
 X8-11 Marriage Vows—Screen Song Sept. 16

RKO—One Reel

94306 Waders of the Deep—Sportscope (8 m.) Feb. 11
 94205 Movie Memories—Screenliner (8 m.) Feb. 15
 94112 Pluto's Surprise Package—Disney (7 m.) Mar. 4
 94307 Canadian Rough Riders—
 Sportscope (8 m.) Mar. 11
 94704 Ugly Duckling—Disney (reissue) (7 m.) Mar. 18
 94206 Shake Hands with Success—Screen Mar. 18
 94113 Sea Salts—Disney (8 m.) Apr. 8
 94308 Sports Top Performers—Sportscope (8 m.) Apr. 8
 94207 Shush Money—Screenliner (8 m.) Apr. 15
 93801 Basketball Headliners of 1949—Special Apr. 22
 94114 Pluto's Sweater—Disney (7 m.) Apr. 29
 94309 Golf Masters—Sportscope (8 m.) May 6
 94705 Country Cousin—Disney (reissue) (7 m.) May 20
 94115 Winter Storage—Disney (7 m.) June 3
 94116 Bubble Bee—Disney (7 m.) June 24
 94706 Ferdinand the Bull—Disney (reissue)
 (8 m.) July 15

RKO—Two Reels

93104 Our Daily Bread—This Is Amer. (16 m.) Feb. 4
 93703 Dad Always Pays—Errol (18 m.) Feb. 18
 93105 On Watch—This Is America (17 m.) Mar. 4
 93402 Heart Troubles—Comedy Special (16 m.) Mar. 11
 93202 I Found a Dog—My Pal (20 m.) Apr. 1
 93106 Wonder House—This Is America (18 m.) Apr. 8
 93704 Cactus Cut-Up—Leon Errol (17 m.) Apr. 16
 93107 Fraud Fighters—This Is America (16 m.) Apr. 29
 93108 So this is Beauty—This Is Amer. (16 m.) May 27
 93705 I Can't Remember—Leon Errol (18 m.) June 10

Republic—One Reel

881 Beyond Civilization to Texas—
 Cartoon (8 m.) Mar. 19
 882 The Three Minnies—Cartoon (8 m.) Apr. 15
 883 Romantic Rumbaloo—Cartoon (8 m.) June 1
 884 Bungle in the Jungle—Cartoon (8 m.) June 15

Republic—Two Reels

891 Federal Agents vs Underworld, Inc. (12 ep.) Jan. 29
 894 King of Jungle Land—
 Serial (15 ep.) (reissue) Apr. 23

Twentieth Century-Fox—One Reel

9801 Struggle for Survival—Specialty (9 m.) Feb.
 9503 The Racket Buster (Mighty Mouse)—
 Terrytoon (7 m.) Feb.
 9301 Foaled for Fame—Sports (11 m.) Feb.
 9504 Sourpuss in Dinbar Land—Terrytoon (7 m.) Mar.
 9901 Satisfied Saurians—Dribble Puss Parade
 (8 m.) Mar.
 9905 The Lion Hunt (Talk. Magpies)—
 Terrytoon (7 m.) Mar.
 9302 Neptune's Playground—Sports (8 m.) Apr.

9506	The Stowaways (Talk. Magpies)— Terrytoon (7 m.)	Apr.
9252	Quaint Quebec—Adventure (8 m.)	Apr.
9507	A Cold Romance (Mighty Mouse)— Terrytoon (7 m.)	Apr.
9303	Beauty & the Blade—Sports (9 m.)	May
9508	The Kitten Sitter—Terrytoon (7 m.)	May
9253	Golden Transvaal—Adventure (8 m.)	May
9521	Hook, Line & Sinker—Terry. (reissue) (7 m.)	May
9509	Happy Landing (Talk. Magpie)—Terry. (7 m.)	June
9522	Catnip Capers—Terry. (reissue) (7 m.)	June
9601	Talented Beauties—Feminine World (10 m.)	June
9510	The Catnip Gang (Mighty Mouse)— Terry. (7 m.)	June
8101	Charlie Barnet & Band—Melody	July
9511	Hula Hula Land (Talk. Magpies)— Terry (7 m.)	July
9304	Future Champs—Sports	July
9512	The Lyin' Lion—Terrytoon (7 m.)	July
9254	Maine Sail—Adventure	Aug.
9513	Mrs. Jones' Rest Farm—Terrytoon (7 m.)	Aug.
9802	The Hunter—Specialty	Aug.

Twentieth Century-Fox—Two Reels

Vol. 15 No. 2—Asia's New Voice— March of Time (17 m.)	Feb.
Vol. 15 No. 3—Wish You Were Here— March of Time (17½ m.)	Mar.
Vol. 15 No. 4—Report on the Atom— March of Time (19 m.)	Apr.

United Artists—One Reel**1948-49**

Wild and Woody—Cartune (6 m.)	Dec.
Scrappy Birthday—Cartune (7 m.)	Apr.
Drooler's Delight—Cartune (7 m.)	May

Universal—One Reel

4343	Just a Little North— Variety Views (8 m.)	Feb. 28
4384	Clap Your Hands— Sing & Be Happy (10 m.)	Mar. 7
4325	The Screw Driver— Cartune (reissue) (7 m.)	Mar. 14
	(10 m.)	Mar. 25
4344	Dynasty of Wonders—Variety Views (9 m.)	Apr. 4
4326	Ace in the Hole—Cartune (reissue) (7 m.)	Apr. 4
4328	Jukebox Jamboree— Cartune (reissue) (10 m.)	May 30
4345	Inch by Inch—Variety Views (9 m.)	May 30
4385	Moonlight Melodies—Sing & Be Happy	
4386	Minstrel Mania—Sing & Be Happy (10 m.)	June 13
4329	The Loan Stranger—Cartune (reissue) (7 m.)	June 27
4330	Dizzy Acrobat—Cartune (reissue) (7 m.)	July 25

Universal—Two Reels

4201	Cheating in Gambling—Special (18 m.)	Feb. 2
4303	Ted Weems & Orch.—Musical (15 m.)	Feb. 2
4352	Cheyenne Cowboy— Musical Western (23 m.)	Feb. 10
4304	Les Brown & Orch.—Musical (15 m.)	Mar. 2
4353	West of Laramie—Musical Western (23 m.)	Mar. 24
4305	Duke Ellington & Orch.—Musical (15 m.)	Mar. 30
4306	Ted Fiorita & Orch.—Musical (15 m.)	Apr. 27
4354	Prairie Pirates—Musical Western (23 m.)	May 5
4355	Nevada Trail—Musical Western (23 m.)	June 16

Vitaphone—One Reel**1947-48**

4723	Mississippi Hare—Bugs Bunny (7 m.)	Feb. 26
4724	Rebel Rabbit—Bugs Bunny (7 m.)	Apr. 2
4725	High Diving Hare—Bugs Bunny (7 m.)	Apr. 30
4726	Bowery Bugs—Bugs Bunny (7 m.)	June 4

(End of 1947-48 Season)

1948-49

5304	Presto Changeo—B. R. Cartoon (7 m.)	Feb. 5
5603	The Swim Parade—Sports Review (10 m.)	Feb. 5
5702	Porky Chops—Merrie Melody (7 m.)	Feb. 12
5305	Swooner Crooner—B. R. Cartoon (7 m.)	Feb. 12
5305	Swooner Crooner—B. R. Cartoon (7 m.)	Feb. 19
5804	Camera Angles—Adventure (10 m.)	Feb. 26
5504	Water Wonderland—Sports Parade (10 m.)	Mar. 5
5306	Hop, Skip & Chump—B. R. Cartoon (7 m.)	Mar. 5
5703	Paying the Piper—Merrie Melody (7 m.)	Mar. 12
5404	So You Want to be Popular— Joe McDokes (10 m.)	Mar. 12

5604	Batter Up—Sports Review (10 m.)	Mar. 19
5805	Treachery Rider the Trail— Adventure (10 m.)	Mar. 19
5505	Sport of Millions— Sports Parade (10 m.)	Mar. 26
5704	Daffy Duck Hunt—Merrie Melody (7 m.)	Mar. 26
5307	He Was Her Man—B. R. Cartoon (7 m.)	Apr. 2
5506	Cinderella Horse—Sports Parade (10 m.)	Apr. 23
5705	Mouse Wreckers—Merrie Melody (7 m.)	Apr. 23
5308	I Wanna Be a Sailor—B. R. Cartoon (7 m.)	Apr. 30
5507	English Outings—Sports Parade (10 m.)	May 14
5706	Be-Deviled Bruin—Merrie Melody (7 m.)	May 14
5309	Flop Goes the Weasel—B. R. Cartoon (7 m.)	May 21
5707	Curtain Razor—Merrie Melody (7 m.)	May 21
5508	Dude Rancheros—Sports Parade (10 m.)	June 4
5605	They're Off—Sports Review (10 m.)	June 11
5708	Mouse Mazurka—Merrie Melody (7 m.)	June 11
5310	Horton Hatches the Egg—B. R. Cart. (7 m.)	June 18
5806	Spring Comes to Niagara—Adven. (10 m.)	June 18
5719	Long-haired Hare—Bugs Bunny (7 m.)	June 25
5709	Hen House Henry—Merrie Melody (7 m.)	July 2
5509	Highland Games—Sports Parade (10 m.)	July 2
5405	So You Want to be a Muscle Man— Joe McDokes (10 m.)	July 2
5710	Knights Must Fall—Merrie Melody (7 m.)	July 16
5311	The Egg Collector—B. R. Cartoon (7 m.)	July 16
5711	Bad 'ol Putty Cat—Merrie Melody (7 m.)	July 23
5510	Daredevils on Wheels—Sports Parade (10m)	July 23

Vitaphone—Two Reels

5104	At the Stroke of Twelve— Featurette (20 m.)	Feb. 19
5004	Heart of Paris—Special (20 m.)	Mar. 19
5105	Perils of the Jungle—Featurette (20 m.)	May 7
5006	Cradle of the Republic—Special (20 m.)	May 28
5106	Over the Hill—Featurette (20 m.)	June 25
5007	The Singing Dude—Special (20 m.)	July 9
5008	Down the Nile—Special (20 m.)	July 30

**NEWSWEEKLY NEW YORK
RELEASE DATES****Paramount News**

76	Thurs. (E)	May 19
77	Sunday (O)	May 22
78	Thurs. (E)	May 26
79	Sunday (O)	May 29
80	Thurs. (E)	June 2
81	Sunday (O)	June 5
82	Thurs. (E)	June 9
83	Sunday (O)	June 12
84	Thurs. (E)	June 16
85	Sunday (O)	June 19
86	Thurs. (E)	June 23
87	Sunday (O)	June 26
88	Thurs. (E)	June 30

Warner Pathé News

79	Wed. (O)	May 18
80	Mon. (E)	May 23
81	Wed. (O)	May 25
82	Mon. (E)	May 30
83	Wed. (O)	June 1
84	Mon. (E)	June 6
85	Wed. (O)	June 8
86	Mon. (E)	June 13
87	Wed. (O)	June 15
88	Mon. (E)	June 20
89	Wed. (O)	June 22
90	Mon. (E)	June 27
91	Wed. (O)	June 29

Fox Movietone

40	Tues. (E)	May 17
41	Friday (O)	May 20
42	Tues. (E)	May 24
43	Friday (O)	May 27
44	Tues. (E)	May 31
45	Friday (O)	June 3
46	Tues. (E)	June 7
47	Friday (O)	June 10
48	Tues. (E)	June 14
49	Friday (O)	June 17
50	Tues. (E)	June 21
51	Friday (O)	June 24
52	Tues. (E)	June 28
53	Friday (O)	July 1

News of the Day

274	Wed. (E)	May 18
275	Mon. (O)	May 23
276	Wed. (E)	May 25
277	Mon. (O)	May 30
278	Wed. (E)	June 1
279	Mon. (O)	June 6
280	Wed. (E)	June 8
281	Mon. (O)	June 13
282	Wed. (E)	June 15
283	Mon. (O)	June 20
284	Wed. (E)	June 22
285	Mon. (O)	June 27
286	Wed. (E)	June 29

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No. 22

LESS GLOOM, MORE LAUGHS

In announcing that Harold Lloyd's "Movie Crazy," produced in 1932, has been booked into the Globe Theatre in New York City for an extended run, Motion Picture Sales Corporation, the new Neil Agnew-Charles Casanave organization, attached to its publicity release a reprint of an open letter to Mr. Lloyd, written recently by H. I. Phillips, whose column, "The Sun Dial," appears daily in the New York Sun.

Stating that, "as a movie fan who has felt low for a long time, I now feel pretty good," Mr. Phillips expresses his delight over the fact that seven of Mr. Lloyd's best pictures, including "Grandma's Boy," "Safety Last," and "The Freshman," will be re-released through Motion Picture Sales Corporation, and adds his hunch "that this sort of thing will do more for world peace, global happiness and general poise than U.N., ERP., EAC and all the other agencies so busy at the job."

"Anything," continues Mr. Phillips, "that will bring back wholesome laughter in our agencies of entertainment in this country and put good, clean fun above the prison riot, the gangster routines and the general glorification of boredom and dullness will be welcome. The Harold Lloyd comedies were symbols of a day when the search for a good time in a movie house was not a major exploit. There has been nothing like them since, and the antics and styles of most of the cinema comics of recent vintage are by comparison like the antics at a mortician's convention.

"Movie comedies should now and then be things of action, not merely matters of gags and night-club routines. They should move, not anesthetize. They should have the spirit of robust, wholesome fun.

"The mainstay of the movie house these days is the bag of buttered popcorn and I will lay you fifty to one that Hollywood will find a way to make popcorn duller.

"For years you could go into a cinema house and find entertainment that would send you home buoyant and giggling. Today a visit gives you the same reaction you would get through a trip to a madhouse, Alcatraz or a pier riot. A guy leaves the theatre depressed, disgusted and sick at heart. He feels that he has spent a couple of hours on a wet glass in the microbe world. Oh, sure, now and then a clever, sophisticated comedy and a fairly lively musical come along, but where are the Lloyd and the Chaplin

belly-laughers of yesterday, the comedies that made young and old howl in glee?

"Movie fans are crying for the return of the day when comedians were artists and craftsmen, not muggers and gangsters largely dependent on high-powered press agents. And those famous Lloyd comedies will help. So again I toss my hat into the air over the news and wish you lots of luck. . . ."

In pointing out that most pictures produced nowadays leave one depressed, Mr. Phillips has touched upon one of the chief reasons for the steady decline in theatre attendance. The percentage of crime, sex, psychological and other pictures of this kind is so high that it seems as if those who are responsible for the ultimate adoption of stories are suffering from a morbid complex, and are aspiring to make the motion picture theatre take the place of the old wax museums, which catered to people who found enjoyment in the latest crimes and other horror acts and sights represented by wax figures.

In these days of unsettled world conditions, rising unemployment, and the high cost of living, is there not enough grief in life without adding to it? There are, of course, people who find pleasure in themes that are gruesome, morbid, and harrowing, but these are not normal persons, and picture theatres cannot be operated profitably by catering mainly to their tastes, as was proved by the fate of the wax museums, which are out of business now.

Aside from the effect morbid pictures have in keeping people away from the theatres, the sad pictures, too, do not arouse in them a desire to patronize the movies more frequently. True, they will go to see a good drama, no matter how sad, but as a general rule they avoid cheerless pictures.

People go to the theatre to relax and be entertained. But today many of them fear to attend a movie theatre lest they encounter a picture that will leave them in an unhappy frame of mind. What is needed to improve theatre attendance is more cheerful pictures, comedies mostly, so as to put every one in a better frame of mind, leaving them with the feeling that the motion picture theatre is the one place that will help them to forget, if only for a short while, their everyday troubles.

In recent weeks, several publications have conducted round tables and surveys on the motion picture industry, making an analytical study of its problems and its future. HARRISON'S REPORTS ventures to say that their conclusions as to what is wrong or right with the movies will not be truer or as briefly to the point as the reasons cited by Mr. Phillips.

"The Red Menace" with Robert Rockwell

(Republic, no release date set; time, 87 min.)

Republic pictures has fashioned a powerful melodrama in "The Red Menace," which deals in no uncertain terms with Communism as practiced by the party faithful in the United States. It is a bold piece of work that pulls no punches in its expose, and certainly lives up to the words of its producer, Mr. Herbert J. Yates, who told the press that he had made the picture primarily to make Americans vitally aware of what Communism is and how it is working right here in this country. Much of what is shown in the interesting story, such as the insidious methods employed by the Communists to recruit new members and to teach them overthrow of the Government through force or violence, as well as the brutal punishment that is meted out to those members who dare to buck the dictates of the Party, corresponds closely to the stories that have been filling the newspapers' front pages in recent days. But as illustrated in the picture, the effect of the treacherous Communist activities is hammered home with much more force than the printed word. All in all, it is a compelling dramatization of Communist trickery and intrigue, told in terms that will be understood by every one. The picture will no doubt be the subject of considerable comment both in the newspapers and on the radio, thus whetting the public's desire to see it.

How the Communists seize on discontent to win followers and spread their doctrines is graphically depicted through the experience of a disgruntled war veteran, played by Robert Rockwell, who becomes incensed over the failure of a Government agency to act swiftly when he is defrauded by an unscrupulous real estate firm in a housing project deal. His rebellious mood makes him easy bait for William J. Lally, a Communist Party scout, who takes him to a Party hangout and, with the aid of liquor and Barbara Fuller, a pretty girl, proceeds to convince him that the Communists were fighting to protect the interests of men like himself against crooks and exploiters. Under Barbara's influence, Rockwell relinquishes his objections to the Communist ideology and prepares to go wholeheartedly into the Party training routine. But he is soon brought to a rude awakening when he witnesses the shocking fates of those members who dare to challenge the Communist authority. An Italian worker is brutally beaten to death by Party goons when he states at a meeting that Communism is a denial of democracy. A young Jewish poet, refusing to subjugate his intellectual honesty to the Party line, is hounded into committing suicide after he resigns from the party. A talented young negro writer, who had joined the movement in the belief that it offered freedom from racial prejudice, leaves the party when he is ordered to write a fabricated account of the poet's death. Meanwhile Rockwell falls in love with Hanne Axman who, although born and raised as a Communist in Europe, finds herself unable to tolerate the barbarisms of the American Party laders. Both decide to break with the movement, but driven by fear of death and beatings from Party goons, they set out on a flight of escape to a remote town. In desperation, they stop at the office of a Texas sheriff and explain their fear, but he reassures them by pointing out that, as good citizens, the law will fully protect them.

It was directed by R. G. Springsteen from a screen play by Albert DeMond and Gerald Geraghty, based on Mr. DeMond's story. Suitable for every one.

"Mighty Joe Young" with Terry Moore, Ben Johnson and Robert Armstrong

(RKO, no rel. date set; time, 94 min.)

A hair-raiser and box-office natural! It is a highly exciting, fantastic melodrama, somewhat similar to "King Kong." Like that picture, this one features a huge gorilla about fifty feet tall who handles people and animals, such as lions and horses, as if they were flies. It is a completely incredible thriller, handled in a way that cannot be taken seriously because of the tongue-in-cheek treatment, yet it is packed with thrills that are reminiscent of the 10-20-30 days. The story is extremely corny, but it has lots of laughs and provides much excitement, most of which is due to the clever trick photography by which the gorilla's antics are blended with the human performances. It is a picture worth exploiting to the hilt:—

Seeking unusual decorations for his fabulous Hollywood night club, Robert Armstrong goes to Africa to capture wild animals. There, he encounters the gorilla who, displeased by the efforts to capture him, almost kills Armstrong and his party until called off by Terry Moore, who had been brought up in the jungle and had kept the gorilla as a pet ever since he was a baby. Sensing his opportunity, Armstrong signs Terry to a contract and takes her and the gorilla to Hollywood. Their act proves sensational. Trouble starts one evening when a party of drunken guests feed liquor to the gorilla and torment him. Enraged, he makes a shambles of the night-club while the frantic guests try to escape. When the police get a court order to shoot the gorilla as a public menace, Terry and Armstrong release the gorilla and head for a boat in the harbor, but on the way they stop at a burning orphanage, where the gorilla saves several children. His heroic deed causes the police to rescind his death sentence, and he is permitted to return to Africa with Terry.

It was produced by John Ford and Merian C. Cooper and directed by Ernest B. Schoedsack from a screen play by Ruth Rose. Suitable for all.

"The Beautiful Blonde from Bashful Bend" with Betty Grable, Cesar Romero, Rudy Vallee and Olga San Juan

(20th Century-Fox, June; time, 77 min.)

A bore! It is a shameful waste of a lavish production, Technicolor photography, and the talents of capable players. From what one can make out of the coarse, absurd story, it is supposed to be a burlesque on a standard western, but it all adds up to nothing more than a bawdy hodge-podge of unfunny slapstick nonsense, with some situations and dialogue that are in the worst possible taste. The comedy is labored throughout, and at no time does the action provoke real hearty laughter. A good part of the time, garulousness has been substituted for comedy. The general tone of the picture is on the level of vulgarity, without real cleverness, and every one of the players enact their parts in stereotyped slapstick style. It lacks story, human interest, genuine humor, and suspense; in short, it lacks almost everything that makes a picture good entertainment. That a producer, director, and writer of Mr. Preston Sturgis' experience should have produced a picture as poor as this is indeed discouraging.

The story, which takes place in 1885, depicts Betty Grable as a quick-tempered dancehall queen, in jail because she accidentally shot the local judge (Porter Hall) in the posterior while in a jealous rage over the

attentions paid by her boy-friend, Cesar Romero, a gambler, to another woman. She almost wins her freedom by putting on an innocent act and flattering the judge about his big-hearted reputation, but her kittenish appeal turns to a tigress' attack when Romero appears on the scene with still another woman; she grabs a gun and, in the wild confusion, accidentally shoots the judge in the buttocks for the second time. She flees town with her friend, Olga San Juan, and both land in Snake City where, through a case of mistaken identity, Betty is hailed as an expected school mistress, and Olga as her Indian maid. From this point on Betty becomes involved with an assortment of odd characters, including a local badman and his two nit-wit sons, as well as Rudy Vallee, a local swain, whose gold mine she coveted. Many silly complications ensue, culminating in a mass gun-fight between the good and evil forces in town, as a result of which Betty is recognized as a fugitive from justice and hauled back to her hometown to face charges of shooting the judge. At the trial, Romero makes an eloquent plea in her behalf and softens the hearts of both Betty and the judge, but, when he reveals through a slip of the tongue that he had been fooling with another woman during her absence, Betty grabs another gun, and in the scramble that follows, the judge for the third time accidentally ends up with a bullet in his posterior.

Preston Sturgis produced, directed, and wrote the screen play, based on a story by Earl Fenton. Sterling Holloway, Hugh Herbert, El Brendel and many others are among those in the cast who struggle to make something of their parts. Strictly adult fare.

"Broken Journey" with Phyllis Calvert

(Eagle-Lion, no rel. date set; time, 89 min.)

A fairly interesting British-made melodrama, revolving around the harrowing experiences of ten men and three women who find themselves stranded for nine days atop a snow-covered peak in the Swiss Alps when their airplane crashes. It has a fair share of suspense and melodramatics in the efforts of several of the men to obtain aid by climbing down the rugged peak, but for the most part the accent is on character study, depicting how each of the survivors, both weak and strong, react when faced with imminent death. The catastrophe brings to Phyllis Calvert, the hostess, the relief she needs to ease the pains of a tragic love; Margot Grahame, a pampered, fading film star, sulks because of her predicament; her pleasure-seeking companion, Derek Bond, finds new strength of character; Francis L. Sullivan, a vain, self-indulgent opera singer, discovers a new courage that permits him to ruin his voice to shout for help; Grey Blake, an invalid traveling in an iron lung, tricks the captain into using the batteries from the iron lung to power the radio's S.O.S. signals, thus sacrificing his life and bringing to an end a tragic love affair with his nurse, Sonia Holm; Andrew Crawford, a prize-fighter, finds an opportunity to break away from his snivelling manager; two brothers, Raymond Huntley and David Tomilson, embittered with each other, come to a better understanding; and Gerard Heinz, a displaced person seeking sanctuary, sacrifices his life for the others in a vain effort to reach help. In the end, most of the survivors are saved, but some remain unchanged in their attitudes while others assume a new outlook on life. The story lacks depth and dramatic force, but it manages to hold one's interest well. The acting is very

good, and the icy mountain backgrounds spectacular.

It was produced by Sydney Box and directed by Kenneth Annakin from an original screen play by Robert Westerby. Unobjectionable morally.

"Lust for Gold" with Ida Lupino and Glenn Ford

(Columbia, June; time, 90 min.)

A pretty good outdoor melodrama, but the story is not very pleasant, for it revolves around unscrupulous persons who rob, cheat and kill to satisfy their greed for riches. As it is, the picture will please mainly those who like strong plays. There is no human interest and none of the characters arouse any sympathy, but the picture has been produced well and the acting is good. Moreover, it has plenty of rough melodramatic action and keeps the spectator in suspense. There are a number of outstanding tense sequences, but the one that will keep the movie-goer on the edge of his seat occurs at the finish, where the hero battles a fanatic killer along the edge of a towering cliff; this sequence has been staged most effectively. The sepia-tone photography is very good, and the outdoor shots offer exquisite scenic values.

The story, which is told in a series of flashbacks that keep the action reverting from the present day to events that occurred in 1870, revolves around the hunt for a lost gold mine in Arizona, reputed to contain \$20,000,000 in ore. It opens in the present day with William Prince, grandson of Glenn Ford, who owned the mine in 1870, held for the mysterious murder of Hayden Rorke, an explorer, whom he had been trailing in a search for the mine. Prince manages to prove his innocence and learns from deputy sheriff Will Geer that Rorke was the fourth man to have been killed in the area within two years. Through old records and elderly inhabitants in the territory, Prince learns that the gold mine had originally been found by Spaniards, who had been attacked and killed by Apache Indians. The Apaches had sealed the mine entrance because they considered the gold sacred to their Gods. Years later, in 1886, Ford, aided by his friend, Edgar Buchanan, had trailed a relative of the Spaniards to the mine, and had killed both the relative and his friend in order to keep all the gold for himself. In a plot to learn the mine's location, a secret guarded carefully by Ford, Ida Lupino, scheming owner of a bake shop in Phoenix, had encouraged Ford to fall in love with her and had hidden from him the fact that she was married to Gig Young, a weakling, who had reluctantly played along with her scheme. Ford, however, had learned of her perfidy and, in subtle revenge, had enticed them to the mine, where he had trapped them on a ledge and had kept them there without food or water. Desperate, Ida had killed her husband and had offered herself to Ford, but a sudden earthquake had killed them both, and a landslide had covered the mine entrance. At this point the action switches back to the present and depicts Prince, with new found clues, discovering the mine's general location, only to be set upon by the deputy sheriff, who reveals himself as the killer of the four men, who, too, had discovered its general location. A desperate fight ensues between them, ending with the deputy's death in a fall from a ledge. Prince resumes his search for the mine, but gives it up as hopeless after several days.

S. Sylvan Simon produced and directed it from a screen play by Ted Sherdeman and Richard English, based on the book, "Thunder Gods Gold," by Harry Storm. Adult fare.

"Against the Wind"
with an all-British cast

(Eagle-Lion, no release date set; time, 95 min.)

This English-made melodrama about the operations of British saboteurs in occupied Belgium during the war has its exciting and fascinating moments, but it is much too long and offers little that is novel. At best, it is suitable for the lower half of a double bill, but first it will require considerable cutting because of its excessive length. Particularly fascinating is the depiction of the numerous camouflaged gadgets, such as radios and explosives, used by the agents to carry on their work. Told in semi-documentary style, considerable footage is given over to the manner in which the agents are trained, and the methods employed to check their loyalty. Most of the excitement occurs in the second half, which deals with the efforts of the agents to rescue a fellow agent held by the Nazis. The acting is good, but the players are unknown in this country.

Principal characters in the story are a young Catholic priest from Montreal, a Scot with a passion for explosives, a lovely Belgian girl anxious to forget an unhappy love affair, a genial adventurer with no country to call his own, an elderly Jew rescued from a concentration camp, and a British patriot who volunteers for the sole purpose of carrying on traitorous activities—all of whom are brought together by British Intelligence in 1943 for special training as saboteurs. Their training completed, all are parachuted into Belgium where, with the aid of the underground, they proceed to carry out two objectives—the destruction of the Gestapo's Records Office, and the rescue of an important British agent captured by the Nazis. Their work is made difficult by the traitor, who is eventually found out and shot dead, but they succeed in destroying the Records office and then lay an elaborate plan for the rescue of their fellow agent. The plan ends in failure when the Gestapo suddenly decides to transport their prisoners to a distant jail, but the saboteurs meet the problem with an ingenious scheme by which they rescue the agent by uncoupling the railroad car from the train transporting him to his destination. Hotly pursued by the Gestapo in high-powered cars, the saboteurs, aided by villagers who deliberately block the roads with their carts and live stock to delay the pursuers, manage to reach a secret airfield where they are met by a British plane.

It was produced by Michael Balcon and directed by Charles Crichton from a screen play by T. E. B. Clarke. The cast includes Robert Beatty, Simone Signoret, Jack Warner and many others.

Unobjectionable morally.

**"Johnny Allegro" with George Raft,
Nina Foch and George Macready**

(Columbia, June, time, 81 min.)

A fair crime melodrama with a spy angle, revolving around a former gangster turned war hero who redeems himself by aiding the Government to track down a counterfeit money ring. The story follows a familiar pattern and at no time is it convincing, but those who are not too fussy about story material should find it entertaining, although only moderately exciting. A novel but not very pleasant angle is the

use of a bow and arrow instead of a gun by the sadistic villain to dispose of his enemies. As the slick, fearless hero, George Raft is cast in the type of role he has done many times; he does well enough considering the limitations of the somewhat far-fetched script:—

Raft, an honorably discharged war hero and now debonair owner of a hotel flower shop, lives under an assumed identity to evade a jail sentence, the result of his activities as a former gangster. In the hotel lobby one day, he is picked up suddenly and intimately by Nina Foch, a mysterious beauty, who uses him to avoid a detective who had been watching her movements. He escorts her to the cocktail lounge and listens with amusement to her interesting lies about why she wished to avoid the police. Never a lover of the law himself, Raft agrees to help her and, after several dates, falls in love with her. His romantic ideas are jolted by a sudden visit from Will Geer, a Government agent, who, after reminding Raft that he is a fugitive from justice, asks him to continue dating Nina and report what he finds out about her. Agreeing to cooperate, Raft, using blank bullets, "kills" a policeman to help Nina escape from the hotel, and then persuades her to take him along to her secret destination lest the police pick him up for the murder of the policeman. Her destination proves to be a small island in the Caribbean, ruled over by George Macready, a foreign agent whose business was to circulate \$500,000,000 in counterfeit money throughout the United States as part of a plan to make people distrust the value of the American dollar. Raft is shocked to learn that Nina is Macready's wife, but he wins his confidence and is made an aide. Using the radio on Macready's boat, Raft manages to keep the Government informed of Macready's activities and arranges for a raid to be made on the island. But before the Federal men arrive, Macready discovers that Raft had tricked him. He chases the unarmed Raft through the woods in a desperate attempt to kill him with a bow and arrow. Nina, by this time deeply in love with Raft, enables him to overpower Macready, who dies in a fall from a cliff. Picked up by Geer and his agents, Nina and Raft look forward to a new life when Geer indicates that he will recommend clemency for their past crimes.

It was produced by Irving Starr and directed by Ted Tetzlaff from a screen play by Karen DeWolf and Guy Endore, based on a story by James Edward Grant.

Adult fare.

RUN THE SAVINGS BOND SHORT

Six hundred prints of "The Spirit of '49," the Bond Drive short subject starring Jack Benny and Rochester, are now being distributed through the exchanges of Universal-International in connection with the industry's participation in the United States Treasury's Savings Bond Drive.

It is a highly entertaining subject, running about ten minutes, in which Benny provokes considerable laughter by his well known characterization of a man who hoards his money.

"The Spirit of '49" is being furnished to exhibitors gratis. Every theatre in the country should show it, not only because it is the patriotic thing to do, but also because it makes for good public relations.

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UNBUSINESSLIKE BUSINESS DECISIONS

In order to improve the relationship between exhibitors and distributors, Eric Johnston, head of the MPAA, the producers' association, has set up an exhibitor relations department and has appointed Francis S. Harmon, MPAA vice-president, to head the department. Originally, Mr. Harmon was brought into the association by Will H. Hays, its former head.

According to reports in several of the trade papers, Spyros Skouras, president of Twentieth Century-Fox, protested the appointment on the ground that Mr. Harmon has had no experience with theatremen and is, therefore, not qualified to head a program for improving distributor relations with them.

Mr. Skouras is perfectly right in objecting to the appointment of Mr. Harmon, for even if we are to take it for granted that Mr. Harmon knows all the problems of the distributors, he knows very little about the problems of the exhibitors. Such a post should be occupied by a person who knows the problems of both sides.

HARRISON'S REPORTS hopes that Mr. Skouras will offer similar objections to the engaging of Lieut.-Gen. Walter Bedell Smith, erstwhile Ambassador of this country to Russia, for some special post in the producers' association—that is, if a report that he will be engaged is accurate.

If it is the intention of the producers to engage Gen. Smith in order to ease out Eric Johnston, such a move will be of little value to their interests because General Smith knows less about industry problems than Eric Johnston.

Since 1922, the helm of the producers' organization has been in the hands of, not practical business men, but politicians. Even the engaging of Eric Johnston, experienced in business, was prompted by political considerations. Had he not received wide publicity as a result of his having spoken bluntly to Stalin while in Moscow several years ago, his business experience would have availed him nothing in the producer decision to engage him.

Some of these days the producers will find it expedient to engage some well known, practical business figure to guide their association. Their affairs then will not be as muddled up with the Federal Government as they are today. Such a person should be able to outtalk the lawyers who had been engaged to advise the producers, but who, with few exceptions, gave them bad advice all along.

Spyros Skouras needs neither General Smith nor Francis Harmon to establish amiable relations with the exhibitors; he can do it himself, as he proved recently.

VAUDEVILLE IS COMING BACK

Seventeen years ago the Palace Theatre, the country's most outstanding vaudeville house, closed its doors to vaudeville, having been overwhelmed by the talking picture entertainment. Last month the same theatre opened its doors to vaudeville, sending a thrill throughout the country among those who fondly remembered The Only Palace, either as actors or patrons.

It was, of course, not only sound that sent vaudeville to the wall, but also the degeneration of the entertainment it offered. Today the motion picture runs the same risk, that is, of being driven to the wall by television, unless the quality of picture production improves considerably. Despite the progress in motion picture technique, the production of quality pictures has remained at a standstill, and has even retrogressed.

Assuming that quality production has not retrogressed but remained the same, the tastes of the picture-going public has become so advanced, so discriminating, that the quality that satisfied them five years ago does not satisfy them now.

During the war years, anything went; people were hungry for entertainment and they would accept any picture as long as it moved. But the same condition no longer prevails; they want real entertainment every time they put their money down at the box-office.

Can any producer say that he gives the public its money's worth every time it sees his pictures?

The return of vaudeville should not frighten you, the exhibitors. If anything, vaudeville, if of good quality, will stimulate the taste of the entertainment-seeking public.

It is not vaudeville that the industry must fear; it is television.

Television competition can be overcome by the industry only through the improvement of motion picture quality. In this, the industry may be helped also by color photography. The producers should consider seriously photographing every "A" picture in color, no matter what process they may use, as long as the color is acceptable.

The studios cannot shoot all their pictures in color at present for the facilities to make color pictures are inadequate. The studios themselves must engage in color photography with the object of improving the process each will adopt as well as of providing the necessary mechanical facilities. At present only the Metro-Goldwyn-Mayer studio is engaged in such a program. Other studios should emulate its example.

The theory that television will not hurt theatre attendance to a great extent, because people do not want to stay at home night after night, is sound, but the fact remains that, unless better pictures are made, people, rather than attend a poor movie, will either

(Continued on back page)

**"Hellfire" with William Elliott,
Marie Windsor and Forrest Tucker**

(Republic, June 26; time, 90 min.)

An interesting and exciting Western, photographed in Trucolor. The one thing that may be said for it is that it gets away from the cut-and-dried formula used in most Westerns, without sacrificing any of the elements that make for exciting action. Revolving around a gambler who is converted to religion when an itinerant minister sacrifices his life to save him, the story has many interesting twists in the relationship between the reformed gambler and a feminine bandit, whom he brings to justice by persuasion. William Elliott is very good as the gambler turned lay preacher, but the acting honors go to Marie Windsor, as the woman outlaw with a quick trigger finger; she is at once tough and alluring, and in the final sequence, when she sees the error of her ways and pays for her misdeeds, one feels strong sympathy for her. The Trucolor photography is very good:

When his life is saved by H. B. Warner, an itinerant minister, in a barroom brawl, Elliott makes a deathbed promise to Warner to carry out his mission—to build a church—according to the precepts of the bible, not by violence. Circumstances bring Elliott together with Marie, a notorious bandit, who had adopted man's garb and methods in retaliation against a man's world. Aware that the \$5,000 reward for her capture would give him enough to build a church, Elliott sets out to persuade her to give herself up peacefully. As part of his plan, he becomes her accomplice in her flight from U. S. Marshal Forrest Tucker, and from Paul Fix, Jim Davis and Louis R. Faust, whose brutish brother, her husband, she had killed. Elliott saves her from capture time and again, and at the same time helps her to search for a younger sister she had not seen for many years. Tucker, a close friend of Elliott's, meets them one day, but does not recognize Marie when she poses as a dancehall girl. Elliott learns that Tucker is happily married to Marie's sister, and that he wanted to capture Marie to spare his wife the knowledge that her sister was an outlaw. When Elliott refuses to tell Marie what Tucker had told him in confidence, she decides to make a play for Tucker and obtain the information herself. Elliott, to prevent her from going too far with Tucker, arranges to become a deputy sheriff, arrests Marie, and put her in jail. She outwits him in an attempt to escape and in the process accidentally shoots Tucker, wounding him. It is then that she finds out that he is her sister's husband. As Elliott goes to summon a doctor, Marie's brothers-in-law appear on the scene, intent on killing her and collecting the reward. She starts to pray as they open fire on her. Just then Elliott returns and shoots down her attackers. It ends with Elliott taking the wounded and repentant Marie in his arms.

It was produced by William J. O'Sullivan and directed by R. G. Springsteen, from a screen play written by executive producers Dorrell and Stuart McGowan. The cast includes Grant Withers, Emory Parnell and others.

Suitable for the family.

**"Any Number Can Play" with Clark Gable
and Alexis Smith**

(MGM, July, time, 112 min.)

Very good! It is an exciting, tense gambling melodrama, expertly directed, smartly written, and convincingly acted by a very capable cast. But it is strictly adult entertainment, not only because of its theme, but also because of suggestive situations and pointed remarks that occur during the unfolding of the story. Most of the action takes place in a gambling joint operated illegally but fairly by Clark Gable, and the camera dwells at length on the gaming tables, offering several good character studies of people who have an irresistible urge to gamble. The story, however, is concerned mainly with Gable's domestic affairs, particularly the conflict between himself and his 18-year-old son, who despised his father's profession. Although head of a gambling joint, Gable is a highly sympathetic character because of his

devotion to his family, his kindness to his employees, and his tolerance towards an erring brother-in-law. There is considerable suspense in a crap game for high stakes between Gable and Frank Morgan, but this sequence is of questionable ethical value since it is used in the story as the means by which Gable's son becomes aware of his father's courage. An effectively staged and highly exciting sequence is where Gable, aided by loyal friends, foils an attempted holdup of his place by two petty gamblers.

Briefly, the story opens with Gable learning that he must give up his gambling life because of a bad heart condition. Having spent twenty years to reach the top, the thought of quitting disturbs him. He decides to take a fishing trip with his wife, Alexis Smith, and their son, Darryl Hickman, but the boy, ashamed of the manner in which his father made his livelihood, rejects the trip. The youth's attitude, coupled with his wife's long-standing desire that he retire and spend more time with her, depresses Gable, and he returns to the gambling club. Later that night, Gable learns that his boy and a number of classmates had been arrested in a brawl at a school dance because of disparaging remarks made about him (Gable). Tickled in the belief that his boy had come to his defense, Gable rushes down to the police station to bail him out, only to learn that the boy had not defended him, and that he did not desire his help. Alexis, realizing that the youngster had hurt his father, takes him in hand and brings him to the gambling club to make amends. There, the boy observes his father's coolness and courage in a crap game for high stakes with Frank Morgan, and sees him in a new light. He then displays his own courage by helping Gable to foil an attempted holdup. Pleased by this turn of events, Gable draws cards with his faithful employees, whom he had compelled to put up a nominal sum against the club, then deliberately cheats himself in order to retire from gambling and start life anew with his wife and son.

Worked into the story is the unhappy married life of Audrey Totter, as Alexis' sister, whose husband, Wendell Corey, employed by Gable at the dice tables, pays off a gambling debt to two small-time racketeers by permitting them to play against the house with loaded dice. Colorful characterizations are contributed by Mary Astor, as a divorcee in love with Gable; Lewis Stone, as a down-and-out gambler, whom Gable stops from committing suicide; Marjorie Rambeau, as an explosive dowager given to playing poker; and Barry Sullivan and Edgar Buchanan, as Gable's faithful aides.

Arthur Freed produced it, and Mervyn LeRoy directed it, from a screen play by Richard Brooks, based on the book by Edward Harris Heth.

Adult fare.

**"Calamity Jane and Sam Bass"
with Yvonne De Carlo and Howard Duff**

(Univ.-Int'l, June; time, 85 min.)

Except for the fact that it has been photographed in Technicolor, which enhances the colorful scenery, this Western melodrama is no more than a fair picture of its kind. The story, which revolves around a good man turned outlaw, is fabricated from familiar plot material and offers little that is novel, but it has sufficient standard chases, gunplay, and skullduggery to fill the demands of those who enjoy this type of picture. The film is disappointing in that Yvonne De Carlo, as Calamity Jane, is given little to do. Howard Duff, as Sam Bass, does well enough in the role, but he fails to win any sympathy because he uses other people's money to bet on a horse race and then resorts to robbing and killing to get it back:—

Arriving in Denton, Texas, Howard Duff is warned by Sheriff Willard Parker to get a job or leave town. Dorothy Hart, Parker's sister, talks her brother into giving Duff a job on their ranch. Several weeks later, all go to a picnic and horse race featuring the Denton Mare against a stallion owned by Yvonne De Carlo, a notorious woman outlaw. Duff, who knew horses, believes that the mare would win, but when he sees a blacksmith accidentally drive a nail into

the mare's hoof, he borrows \$50 from Parker to "buy a horse," then bets the money on the stallion and, with his winnings, buys the mare after convincing the owner that the animal had pulled a tendon. Parker, learning of this fast deal, calls Duff a crook and discharges him. The mare's hoof heals up within a few days, and Duff joins Lloyd Bridges and Houseley Stevenson in a cattle drive to Abilene. There, Duff enters his horse in a race promoted by Marc Lawrence, the local banker, and Charles Cane, his cashier. The cattle-men raise \$8,000 to bet on Duff's horse, while Duff and Bridges put up \$8,000 more—money that belonged to the ranchers for whom they drove the cattle to Abilene. Afraid of Duff's horse, Lawrence and Cane manage to poison her, causing the animal to drop dead midway in the race. Duff, learning of the poisoning, kills Cane and is forced to flee with Bridges. Yvonne supplies them with food and horses and, later, when Lawrence sends a shipment of gold to Dodge City, they hold up the stage and take only their lost \$16,000. They return to Denton where Duff plans to pay off the ranchers and marry Dorothy. On Dorothy's advice, they surrender in order to have a trial and be cleared. Parker, after jailing them, discloses that they will be tried in Abilene. Fearing a packed jury, they escape from jail with Yvonne's aid and set out on a series of robberies. Duff agrees to marry Yvonne and move further west after one last robbery. But he and his men are ambushed by Parker and his deputies. All are killed except Duff who, critically wounded, makes his way back to Dorothy to declare his love before he, too, dies.

It was produced by Leonard Goldstein and directed by George Sherman from a screen play by Maurice Geraghty and Melvin Levy, based on a story by Mr. Sherman.

Not for children because of the low ethical values.

"Take One False Step" with William Powell, Shelley Winters and Marsha Hunt

(Univ.-Int'l, June; time, 94 min.)

This is a fairly entertaining comedy-melodrama, revolving around the predicament a dignified married college professor gets himself into when he becomes involved innocently in the mysterious disappearance of a former blonde girl-friend. Comedy is mixed with the melodrama, and even when the picture is most exciting the spectator is made to laugh because of the way in which the excitement is brought about. The amusing situations stem from the fact that the professor finds himself under suspicion of murder and involved with gangsters at a time when he is trying to avoid scandal in order to promote an endowment for a new university from a straitlaced millionaire. As the professor who turns amateur detective to clear himself, William Powell is cast in the sort of role he handles with charm and ease. Shelley Winters, as the amorous blonde, is effective. The story is involved, but the dialogue is bright:

Arriving in Los Angeles to arrange for the endowment, Powell wanders into the hotel bar, where he meets Shelley, a predatory blonde, with whom he had dallied while a wartime colonel. Despite his protests that he was now married to Dorothy Hart, Shelley lures him to her home, where he finds her intoxicated. She jumps into his car when he tries to drive off, and bangs her head against the windshield, opening a cut that bleeds freely on his scarf. He regrets having left the scarf behind when, on the following day, the newspapers report that Shelley had disappeared and that the scarf's owner was suspected of her murder. Powell decides to go to the police, but Marsha Hunt, Shelley's girl-friend, stops him, pointing out that a scandal would blast his university plans. He learns from Marsha that Shelley's unloved husband, Jess Barker, had no visible means of support, and that Shelley had been playing around with Mike Conrad, a gangster with a hideout in San Francisco. On Marsha's advice, Powell steals into Shelley's house to retrieve a diary containing "hot stuff" about him, and in the process is bitten by her dog. He then drives to San Francisco

to see the gangster. Meanwhile detectives James Gleason and Sheldon Leonard discover that an unknown man had been bitten by Shelley's dog and, to trap him, they send out a false report that the dog had rabies. In the events that follow, Powell, although frightened by the report, manages to locate both the gangster and Shelley, who had planned to abscond with ill-gotten money to Panama. The gangster flees but is killed when caught between two trains. Shelley attempts to leap from a cliff, but Powell, aided by Gleason and Leonard, who had caught up with him, prevent the suicide. It all ends with Powell laying the cornerstone of his new university.

It was produced and directed by Chester Erskine, who wrote the screen play with Irwin Shaw, based on a story by Mr. Shaw and David Shaw. The cast includes Felix Bressart, Paul Harvey, Art Baker and others.

Adult fare.

"The Doolins of Oklahoma" with Randolph Scott and George Macready

(Columbia, July; time, 90 min.)

A fairly exciting Western melodrama. Like others in the current cycle of Western pictures, this one, too, deals with the exploits of a famous gang of badmen, but it is cut from a stock formula and offers little that is unusual. The avid followers of Western fare should enjoy it, however, for it has all the basic action elements of gunplay, fist fights, hard-riding and chases. An outstanding and highly exciting sequence is a stampede of a huge herd of horses through the town. Randolph Scott's name should make the film a top feature in situations that specialize in outdoor melodramas; elsewhere, it should serve well enough as a supporting feature:—

When his friends, the Dalton Brothers, are wiped out by U. S. Marshals, Randolph Scott (as Big Bill Doolin), organizes his own band of outlaws, including Charles Kemper, Frank Fenton, John Ireland, Noah Beery, Jr., and Jacques O'Mahoney. They rob banks and hold up trains, hiding between jobs in the town of Ingalls, where they are harbored in a hotel and dancehall operated by Lee Patrick. When the U. S. Marshals, led by George Macready, close in on the gang, Scott orders his men to disperse and reorganize three months later in Ingalls. He flees to a small community, where he assumes another identity and buys a farm. There he falls in love with Virginia Huston, a church organist, and marries her. Three months later, when the members of his gang seek him out, he refuses to join them, having decided to lead a respectable life. Determined to have him back as their leader, the gang reveals his identity to his wife, thus compelling Scott to leave her lest he bring her much unhappiness. The gang resumes terrorizing the territory until finally ambushed by Macready and his deputies. All are killed except Scott and Beery, who flee to his farm to hide. Scott is surprised to find Virginia still waiting for him, ready to escape with him to a strip of territory in Colorado where he would be safe from the law. To fool Macready, who had followed him to the farm, Scott arranges with Beery to stampede a herd of horses through town to cover their escape. With freedom in sight, Scott suddenly realizes the kind of life that would be in store for Virginia in the lawless territory and, rather than subject her to it, he deliberately advances on Macready and is shot dead.

It was produced by Harry Joe Brown and directed by Gordon Douglas from a screen play by Kenneth Gamet. The cast includes Louise Allbritton, Dona Drake and others.

Unobjectionable morally.

"The Weaker Sex" with Ursula Jeans and Cecil Parker

(Eagle-Lion, no rel. date set; time, 89 min.)

A heart-warming British-made comedy drama. Full review next week.

stay at home or seek other forms of amusement. Consequently, unless picture quality improves and "A" productions are shot in color, the industry will have a difficult time keeping the movie-habit in people.

GET BACK OF "THE RED MENACE"

As president of Republic Pictures, and as executive producer, Herbert J. Yates, Sr. has reason to be proud of "The Red Menace," the first effective anti-communist picture. The story is based on documented factual incidents revolving around the activities of the Communists, and it depicts in a convincing manner their insidious attempts to spread their anti-democratic doctrines among unsuspecting Americans.

Most of us are inclined to feel that there is no danger from Communism since the number of Communists in this country is so small, but many of us are unaware of the methods the Communists use to infiltrate into labor unions, the different strata of society, our schools, and even our societies of scientists. They let no opportunity go by to create dissatisfaction among workers, and even among veterans.

The history of Communism shows that a handful of them can take over a government unless the people watch out.

"The Red Menace" is not merely a preachment against Communism; it is also a worthwhile entertainment.

Because of the nature of the picture, it is the duty of every patriotic exhibitor to show it, exploiting it to the fullest extent. In doing so, he not only has a chance of reaping a profit, but also of rendering his country a great service. Moreover, by exhibiting this picture he will help to dissipate whatever feeling there may still exist among the public that Hollywood is a hotbed of Communism, for, if it were, "The Red Menace" could never have been produced.

"My Brother Jonathan" with Michael Denison

(Allied Artists, June 1; time, 102 min.)

Fair. The story of a self-sacrificing brother who marries the girl his young brother had seduced in order to give the child a name should have made a fine picture even though the theme has been used several times in American pictures. Unfortunately, the ponderousness of this British production, the somberness with which it was handled, both spiritually and physically, makes it not very attractive for the American market. Another weakness is the fact that the story is told in flashback. The photography is dark:

In a flashback, Michael Denison, a doctor, tells to his son, Peter Murray, just home from the Second World War, the story of his life. At the age of fourteen, he had fallen in love with Beatrice Campbell, then aged twelve. He did not meet her again until years later. He had proposed marriage but she had asked for time. The death of his father had compelled him to give up his career so that he may go to work and thus help Ronald Howard, his younger brother, through Cambridge. He had become a partner to a general practitioner in a grimy coal town, and was soon at odds with Stephen Murray, a doctor who used the local hospital, not for the poor, but for profitable patients. Beatrice had returned from abroad and, finding Denison immersed in his work, had seen Ronald often and had become engaged to him. Ronald,

having enlisted in the First World War, had been killed in action, following which Denison had married Beatrice to give the expected child of his dead brother a name, despite the fact that he (Denison) was in love with Dulcie Gray, his associate's daughter. Meanwhile Murray had started a whispering campaign when he had seen Beatrice living with Denison's mother, and had eventually succeeded in having Denison arraigned before a hospital committee for unprofessional conduct because he had sent a boy with a contagious disease to the hospital, thus endangering the lives of others. Beatrice, however, had cleared him of the charges. Beatrice had died after her son had been born, and Denison had married Dulcie. Both had treated Peter, the child, as if he were their own son. As the story returns to the present, Peter accepts his adopted parents as his own.

Warwick Ward produced it, and Harold French directed it, from a screen play by Leslie L. Landau and Adrian Alington, based on a novel by Francis Brett Young.

Adult fare.

"Leave It to Henry" with Raymond Walburn and Walter Catlett

(Monogram, June 12; time, 57 min.)

Harmless. It is suitable for the second half of a double bill. The story is inane—rather childish; but there are in it some slapstick situations that cause hearty laughter. These should be more effective if the house should happen to be full. The story revolves around a centennial celebration and the efforts of Raymond Walburn to put it over in grand style. The motivations are senseless. The scenes that show the burning of the steamboat replica, "Prairie Queen," burned a century previously, may thrill a few persons and amuse them when it becomes stranded against a bridge, setting fire to it. Twelve-year-old Gary Gray is a pleasant youngster. The photography is sharp:

Gary testifies at the trial of Raymond Walburn, his father, accused of having deliberately burned down the bridge of Houseley Stevenson. Gary tells the court that he and George McDonald, the Mayor's son, had crossed the bridge to get home, unaware of the fact that a toll was charged. Unable to pay the toll, he had been compelled to leave, as a pledge, the watch his father had given him to take to a jeweler. Moreover, Stevenson had told the boys that the charge for the two would be two dollars instead of the regular fifty cents charge. Gary relates that his father had induced the Mayor (Walter Catlett) to join him in putting over the town's centennial celebration planned by his wife's organization, the main event being the reenactment of the burning of the "Prairie Queen" in replica. The replica got loose while on fire, floated down the river, and came to a stop against the bridge, destroying it. Walburn is acquitted. Meanwhile in an endeavor to straighten out the matter, Pat Phelan, Stevenson's grandson, had called on Walburn but had been received coolly by Mary Stuart, his daughter. But he eventually convinces her of his good intentions, and both fall in love.

Peter Scully produced it, and Jean Yarbrough directed it, from a screen play by D. D. Beauchamp, who based it on his own *Cosmopolitan Magazine* story, "The Cruise of the Prairie Queen."

Children should enjoy it better than adults.

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THE MEDICAL ASSOCIATION SETS AN EXAMPLE FOR US TO FOLLOW

In the professions, there is no greater monopoly than the American Medical Association. Whenever a member violates any of its rulings, he is expelled from the association. When he is expelled, the use of hospitals is barred to him. And every one of you knows that denying to a doctor the use of hospitals is the greatest punishment that can be imposed on him. Without such a privilege, a doctor, whether physician or surgeon, cannot give his patients proper care, no matter how proficient and brilliant he may be in his work. And without the use of the hospitals his reputation suffers, for his clients are prone to think that there must be something wrong with a doctor to whom hospital privileges are suspended. (This is not an argument as to whether the Medical Association is right or wrong in imposing penalties upon members who break the association's rulings; it is merely a statement of facts.)

Because the American Medical Association is hostile to any public health program whereby a citizen, by the payment of a certain amount of money each year, may have medical care without any other charge, it has lost a great deal of public good will, and for this reason it has taken radio time, first, to convince the American public that the health insurance program is not going to prove beneficial to the people, and secondly, to regain the lost good will. Every Sunday a medical association speaker broadcasts seemingly convincing arguments.

In business, there is no greater monopoly than Steel, by reason of the fact that, no matter how the average citizen feels, the Steel Industry can raise the price of steel without considering the hardships that may be imposed upon him.

The arbitrary attitude of the steel industry has naturally alienated the public good will.

Does the steel trust sit back and make no effort to counteract such a feeling? No! It has taken radio time and, by employing well known commentators, it attempts to offset the public's hostility by recounting its accomplishments.

Every one of us is aware of the fact that the motion picture industry has lost much good will, either because of the poor quality of most pictures or because of bad publicity, and yet we do nothing to counteract that hostility. We have folded our arms and are waiting—for what?

Are our old timers among the producers so tired that they have neither the strength nor the willingness to bring the public back to the theatres?

No other industry is as well qualified to capture the public's good will as is the motion picture industry. And yet nothing is done to utilize this advantage.

To offset the reduced box-office take, our outstanding producers have curtailed their advertising and exploitation budgets, discharged valuable field exploitation men, and have told the exhibitor that it is up to him to go after the business. And what does the exhibitor do? He folds his hands and justifiably says: "If the owner of this super-production does not care whether it takes in thousands of dimes instead of thousands of dollars, why should I go after the business and thus give the distributor an opportunity to hike my brackets?"

Millions of dollars a year are now lost by the distributors' short-sighted policy.

During the war and a couple of years after it, business was lush. No one had to work hard to bring in the public; the public would break down the theatre's doors to get in. And yet the producers were spending great sums to advertise and exploit their top pictures when they well knew that much of the money thus spent was a waste. Now, when it is necessary for them to spend money to bring the public back into the theatres, they cut their advertising appropriations to the bone.

Gentlemen of the major companies! The time to expand your advertising appropriations is, not when people rush to the theatres without their being attracted to them by sensational advertising, but when business is slow. By all accounts the people still have money for entertainment. One news medium reports that bank savings are increasing at an alarming rate. By advertising and exploiting pictures of merit—and no industry knows how to do it better—we can bring the public back to the theatres.

Gentlemen of the major companies! Advertise! Advertise! Advertise! Advertise in trade papers, newspapers, national magazines, posters, radio and in every other medium that reaches the public. Do not reduce your advertising appropriations at a time when you should expand them!

TREADING ON EXPLOSIVES

An important step forward in the fight against unfair treatment of American pictures abroad was taken last weekend by Eric Johnston, president of the Motion Picture Association of America, and Ellis Arnall, president of the Society of Independent Motion Picture Producers, who, after a two-hour conference in Washington, reached an agreement whereby both their organizations will "work closely together in all areas and in all situations where American motion pictures are treated unfairly or are discriminated against by foreign governments."

In a joint statement, both said that "it is the responsibility of the State Department to intercede in

(Continued on last page)

ALLIED COMMENDS TONE BUT WITHHOLDS JUDGMENT ON 20TH-FOX POLICY

The following statement has been issued by the Board of Directors of Allied States Association of Motion Picture Exhibitors in reference to the declaration by Mr. Spyros Skouras, president of 20th Century-Fox, outlining his company's sales policy:

"The Board has noted with satisfaction the marked difference in tone and content between Mr. Skouras' statement of policy and the threatening and inflammatory utterances attributed to other 20th Century-Fox officials when they embarked upon a series of so-called 'grass-roots' conferences earlier this spring.

"Of immediate significance is the fact that the statement brought to a halt a campaign by subordinate officers of the company which constituted a grave threat to the theatre owners and to the company's good will. The Board congratulates Mr. Skouras for having adopted a conciliatory attitude towards his customers in place of the provocative tactics employed by his subordinates.

"However, Mr. Skouras' statement is couched in such broad language that it is impossible for the Board at this time to predict how these policies will work out in practice. Therefore, the Board cannot at this time undertake to express any opinion on the merit or lack of merit of the newly announced policies.

"For the time being the Board can only recommend to the Allied regional associations and their members that they observe carefully the working of these policies and come to the next Board meeting prepared to report whether, in actual operation, they are beneficial or detrimental to the independent exhibitors."

"Her Man Gilbey" with Michael Wilding and Lilli Palmer

(Univ.-Int'l, no rel. date set; time, 77 min.)

Produced in England in 1944, under the title, "English Without Tears," this is a fairly amusing comedy about an aristocratic English family whose social viewpoint is changed as a result of the war. It is a thin story at best, and most of the action is concerned with the romance between the daughter of the noble family and their butler, an austere, humorless chap who resists her advances while in the family's employ, but who becomes more "human" when he joins the army and rises to the rank of major. The humor is of the refined type, and the proceedings unfold with considerable charm, but on the whole it is fluffy stuff and at times somewhat tedious. It is more a picture for the classes than for the masses:—

Margaret Rutherford, a noblewoman and passionate defender of migratory birds, accompanied by her nephew, Roland Culver, a member of the foreign office, her niece, Penelope Ward, and her impeccable butler, Michael Wilding, attends an important League of Nations meeting in Geneva, where her eloquent plea in behalf of her feathered friends is misunderstood by several of the foreign delegates. These gentlemen engage Lilli Palmer, a beautiful interpreter, to flirt with the butler and try to learn Miss Rutherford's "true" motives. Seeing Wilding with Lilli, Penelope feels pangs of jealousy and openly declares her love for him, much to her aunt's discomfiture. War breaks out after their return to London, and Wilding, having spurned Penelope's advances, joins the army. But Penelope soon finds herself occupied when her aunt opens her mansion as a recreation center for Allied

soldiers. Penelope starts an English class for foreign Allied officers, and two of them, Albert Lieven and Claude Dauphin, vie for her attentions. Wilding, now a major, returns to England on a furlough and, having a new outlook on life, tries to take up with Penelope, but she is no longer interested in him when she finds him within reach, causing him to vie with the Latins for her hand. A misunderstanding occurs when Penelope finds all three in Lilli's London flat and, as a result, she swears off men and joins the A.T.S. She is assigned to Headquarters, where she finds Wilding in charge. He sends her to another post when she falls below his standards of efficiency. This action reawakens her love for him. In the end, they decide to marry, and her aunt, realizing that times have changed, gives them her blessing.

It is a Prestige picture, produced by Sydney Box and William Sassoon, from a screen play by Terence Rattigan and Anatole de Grunwald. Harold French directed it. The cast includes Peggy Cummins and others. Unobjectionable morally.

"The Secret of St. Ives" with Richard Ney and Vanessa Brown

(Columbia, June 30; time, 76 min.)

Decidedly dull program fare. To begin with, the story of the wars between the British and the French in the Napoleonic period is too far removed to be of interest to most picture-goers, particularly the younger generation. In addition, the plot is uninteresting. And on top of all this, the direction is poor. Although the action is supposed to be fast, it is doubtful if it will disturb the spectators' slumber. One can hardly find justification for the production of such a picture. Moreover, the title is misleading; it may make many movie-goers believe that the picture has a religious angle:—

Captured by the British, Richard Ney, an adventurous young Frenchman in Napoleon's army, is taken to Edinburgh Castle along with six of his companions and interned for the duration of the war. At the castle, Ney comes upon Vanessa Brown, a Scotch girl, whom he had known briefly in Switzerland, and they fall in love. She pleads with Henry Daniell, commander of the fort, for Ney's release, but Daniell rebukes her for carrying on an intrigue with an enemy. Daniell then reveals that he, too, loved her, and orders her out of the castle when she refuses to marry him. Meanwhile Ney and his companions dig a tunnel under the fortress in a plan to escape. Resenting Ney's aristocratic background, John Dehner, a co-prisoner, forces him into a duel. Ney emerges the victor. Later, Dehner is killed accidentally when he tries to stab Ney in the back. The other prisoners swear that it is suicide, but Daniell informs Vanessa that Ney had murdered the man and threatens to bring him to trial unless she marries him (Daniell). Fearing for her beloved's life, Vanessa agrees. Meanwhile Aubrey Mather, a British subject and solicitor to Ney's wealthy uncle, brings Ney one thousand pounds to make his imprisonment more comfortable. Ney informs Mather he will use the money to further his escape. Mather, in league with Douglas Walton, Ney's cousin, who wanted to be the sole heir of the rich uncle, betrays Ney by informing Daniell of his escape plan. Daniell determines to kill Ney as he escapes. But Ney escapes before Daniell can act, and is smuggled out of the country by Vanessa's aunt, accompanied by Vanessa, dressed as a boy. Ney man-

ages to reach London, where he discovers his cousin's plot, not only to remove his name from his uncle's will, but also to poison his uncle. In the events that follow, Daniell catches up with Ney and takes him back to Edinburgh, where he is formally charged with murder and, on the strength of a weakling co-prisoner's false testimony, is found guilty and sentenced to death. But at the last moment, Vanessa arrives with Ney's uncle and Edgar Barrier, another former co-prisoner, who compels the weakling to admit that his testimony against Ney had been false. Pardoned as he is about to be shot, Ney rushes into Vanessa's waiting arms.

It was produced by Rudolph C. Flothow and directed by Philip Rosen, from a screen play by Eric Taylor, based on a Robert Louis Stevenson story.

Unobjectionable morally.

"The Weaker Sex" with an all-British cast

(Eagle-Lion, no rel. date set; time, 89 min.)

A heart-warming British-made comedy-drama, revolving around the martyrdom of a middle-class English family, particularly the mother, from D-Day to the present. It is a charming, wholesome entertainment, packed with human interest, and even though it has a rambling story it should be enjoyed by most movie-goers, for the average person will understand and respond sympathetically to the heartaches and pleasures experienced by the different characters as they absorb the tragedies and joys of life. Many of the situations will touch one's heartstrings deeply. The direction is intelligent, and the players, though unknown to American audiences, are very capable, particularly Ursula Jeans, as the mother:—

The story opens in 1944—at the time of the invasion of Europe, and depicts Ursula Jeans as a typical suburban housewife, a widow who struggles against the difficulties on the home front while her family fights the enemy. Living at home with her are two daughters (Joan Hopkins and Lana Morris), both in the WRNS; John Stone, a young soldier billeted with them; and Cecil Parker, a naval officer an old family friend. Joan is married to Derek Bond, a young naval officer serving on the same ship as Digby Wolfe, Ursula's son. With the coming of D-Day, all leave to go to their stations, while Ursula sits at home and waits for news. Prior to their leaving, Stone had declared his love for Lana, and Joan, having met her husband at the quayside just before his ship set sail, had been too excited to tell him that she was going to have a baby. Ursula bears the brunt of the awful days of suspense that follow when word comes that the ship carrying her son and son-in-law had been sunk, but she manages to keep the others together with her cheerfulness and love until they hear that the two boys, though wounded, are safe. The end of the war brings joy to Ursula but no relief from the endless round of rationing and standing in line for everything. But with her family reunited, and with Lana married to Stone, she accepts Parker's proposal of marriage and sets out with him on a new life. She still remains the confidante of the family, however, sharing their joys and tragedies, and facing the future with confidence, although post-war conditions are very difficult for all of them.

It is a J. Arthur Rank presentation, directed by Roy Baker from a screen play by Esther McCracken and Paul Soskin.

Suitable for the entire family.

"Illegal Entry" with George Brent, Howard Duff and Marta Toren

(Univ.-Int'l, June; time, 84 min.)

A fairly exciting cops-and-robbers type of melodrama, supposedly based on a case history from the files of the U. S. Immigration and Naturalization Service. Just how much of the story is fact and how much is fiction is hard to say, but aided by a semi-documentary treatment the film, through a mixture of intrigue, romance and murder, presents an interesting account of the work done and the methods employed by the Immigration Service to prevent the smuggling of aliens into the United States. The first half is somewhat slow, but it picks up speed in the later reels and offers a number of exciting sequences because of the danger to the hero, a former Army flyer, who is enlisted by Government agents to help break up a West Coast smuggling ring dealing in human lives. The direction and the performances are adequate:—

To help break up the smuggling ring, George Brent, an immigration inspector, persuades Howard Duff, an ex-war pilot, to become an undercover agent for the Immigration Service. Duff is assigned to ferret information from Marta Toren, a member of the gang, whose dead husband had been Duff's war buddy. Unknown to Duff, Marta was an unwilling member of the gang, having been coerced into joining them after they had smuggled her brother into the United States from war-torn Europe. Her job was to handle transactions between the gang and Americans paying to have foreign relatives smuggled into the country. Duff meets her in a cafe owned by the gang, and it becomes a case of love at first sight for both of them. Cleverly playing his hand, Duff registers with the different airlines for employment and in that way is contacted by Tom Tully, operator of a small air service, which in reality was a blind for the business of smuggling in aliens; actually, the gang was headed by Richard Rober, a deported criminal living below the Mexican border, who looked upon Marta as his girl-friend. Duff is put to work as a pilot after he proves his willingness to take chances. Marta, learning that he had joined the gang, turns cold towards him. Secretly working with Brent, Duff's first plan to expose the gang misfires, and Tully, suspecting that Duff is an informer, sets a trap for him. But Marta warns Duff in time, enabling him to avoid being killed. When Marta's brother, feeling that he was a source of grief to his sister, commits suicide, Marta denounces the gang and decides to quit. Her decision annoys Rober, and Duff is assigned to fly him up from Mexico to talk things over with her. In Mexico, Duff manages to get word to Brent that he was flying Rober and several of the other gang members to Los Angeles. But Rober discovers his scheme just before they land and, at gunpoint, orders Duff to fly the plane back to Mexico. Risking his own life, Duff crash-lands the plane, bringing about the gang's arrest by the immigration men. With charges against Marta suspended because of her aid in trapping the gang, she and Duff plan to marry.

It was produced by Jules Schermer and directed by Frederick de Cordova from a screen play by Joel Malone, based on a story by Ben Bengal, Herbert Kline and Dan Moore. The cast includes Paul Stewart and others.

Suitable for the family.

all cases where foreign governments impose unjust quotas, restrictions and other burdens on our trade and commerce," and that they would jointly urge the State Department to send a "new and vigorous protest to the British Government on the British film quota."

There is no question that this agreement for a joint fight against the British quota is a major victory for Mr. Arnall. Ever since he became president of SIMPP, he has stressed the importance of closer co-operation between his organization and the MPAA in matters having to do with foreign restrictions against American films. And recently, when Eric Johnston reached a proposed agreement with British industry leaders whereby he granted concessions that virtually required the American picture industry to subsidize and support the British film industry, Mr. Arnall was not only most emphatic in his condemnation of the proposed agreement because it embodied "dangerous principles which will lend themselves to become patterns for similar agreements in other countries throughout the world," but he also declared it to be illegal and made an official complaint to both the Department of Justice and the State Department. As a result of his action, it is generally conceded that the proposed agreement is doomed.

Meanwhile the British Government, in reply to a protest by our State Department, has stated that the forty per cent quota discrimination against American films was imposed by law and nothing can be done about reducing it.

This paper regrets that the British Government has taken such an attitude. At a time when harmony between the American and the British Governments is so necessary for the protection of the democratic nations' interests threatened by Communism, the intransigent attitude adopted by the British does not help matters at all. Already several Congressmen in Washington have taken up the industry's fight, and unless the British give assurances that their attitude has been determined, not by a desire to shut out American films, but by the dollar shortage, and that there will be a reduction and even the complete elimination of the quota restriction as soon as the economic situation in Great Britain is alleviated, these Congressional forces may be compelled to take action that will make it difficult for those of us who favor an amicable settlement of the American-British differences in film matters.

It is to the interest of the British to offer such assurances.

AN AD TO ENCOURAGE PRODUCERS

The Essaness Theatres Corporation, of Chicago, took a page advertisement in the June 6 issue of the *Hollywood Daily Variety*, under the heading, "So You Think Business is Bad?" to tell the Hollywood producers that bad business is the result only of bad pictures, and that when a picture is good people flock to the theatres to see it.

The management of Essaness took as an example Stanley Kramer's "Home of the Brave," distributed by United Artists, expressing the feeling that its Woods Theatre alone may pay one-half of the picture's production cost.

The advertisement is so instructive that this paper takes the liberty of reproducing it *in toto*:

"SO YOU THINK BUSINESS IS BAD?

"We know it isn't good. Like others in the industry, we have been conjecturing and asking questions (with and without the aid of *Life Magazine*), to ascertain whether bad business is caused by television, quality of pictures, or what.

"WE NOW STATE UNEQUIVOCALLY that with a great picture you can still do great business. Stanley Kramer and Grad Sears screened 'Home of the Brave' for us last Spring in rough form, in California. Its box-office possibilities were immediately apparent. A real problem confronted us—here was a fine meaty picture, even though controversial, but without ANY star value. How to merchandise it? ?? The Essaness organization devised a campaign just as meticulously as a motion picture should be planned and executed from script to completion. This campaign, radical, different and truthful, was carried out with intense fervor. THE RESULTS MADE MOTION PICTURE HISTORY. The Woods Theatre in Chicago has 1093 seats. Its admission price is 98c, including 16c tax. The first week gross is \$46,442.00. THIS IS AN ALL-TIME RECORD FOR ANY THEATRE IN THE WORLD. The average admission occupancy was over \$42.00 per seat for the week. Translated in terms of one of the 6000-seat New York theatres at their current admission prices a gross of over \$350,000.00 in one week would be required to equal the Woods Theatre per-seat record.

"It is a pleasure to congratulate Stanley Kramer who dared to walk an untrodden path. He is also to be commended for making a great picture with a most modest budget, sans stars. However, we do not recommend this procedure unless a script is as fine as 'Home of the Brave' was, and the equivalent attributes of writing, acting, direction and production are forthcoming.

"This ad is being published to cheer those of you who might be despondent. The Woods Theatre is making a lot of money with this picture and paying tremendous film rental, and selfishly we want to maintain our advertising slogan that the Woods Theatre is the 'World-Renowned Home of Hollywood's Best.' To the end that we do not exceed credibility in our advertising slogan, whenever deserving pictures are available we will continue to send Hollywood large film rentals.

"ESSANESS THEATRES CORPORATION"

"Home of the Brave" is not, of course, the first picture that has made a howling success even though every one in the cast was more or less unknown to the public; there have been many others. Unfortunately, most exhibitors have been guilty of asking, "Who's in it?" thus discouraging the producers from putting the money into the story and the production rather than in the stars, with the result that a producer, rather than take a chance in producing his picture with players that fit the part, engages well-known players, paying huge sums of money for their services, even though most of the times those stars are miscast.

The industry owes the Essaness Theatres Corporation a debt of gratitude for informing it that "Home of the Brave" has broken and will break records, even though the players are relatively unknown to the picture-going public.

The merit of the picture overshadowed the lack of names.

HARRISON'S REPORTS

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Devoted Chiefly to the Interests of the Exhibitors

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A FISH STORY WITH A MORAL

Under the above caption, the following, in part, was published in a recent bulletin of the Motion Picture Exhibitors' Association of Queensland, in Brisbane, Australia:

"There is a small fish with a suction pad on top of its skull, known as the Remora—or Sucker fish. This little chap's intelligence is in no way impaired by the amount of brain space taken up by the suction pad, for he has been provided with it for the sole purpose of attaching himself to the underbelly of some large, unsuspecting fish. Here he lives a carefree life, as any fish that would make a dessert of him must also face the unpalatable first course of the large fish to which he is attached. The Sucker fish naturally knows that, no matter how fierce the fight his protector is engaged in, he at least is sure to get a few tasty fragments of torn flesh swept towards him from the struggle. To his palate, friend tastes just as sweet as foe.

"The facts concerning the Sucker fish can be checked as correct by any ichthyologist; but there is a question one is inclined to ask when cogitating the little fellow's peculiar existence, and that is: WHY does the larger fish allow the Sucker fish to cling to it? In other words, which is the 'sucker'?

"Compare the large fish to the M.P.E.A. of Q. and the Sucker fish with those who are not members of the Association yet benefit in every way from the activities of the Association.

"They contribute in no way to the protection of their existence. They pay no levies or dues, while you as a member of the Association do. Again the WHY? And who is the 'sucker'?

"The solution of the problem would not be for everyone to resign from the Association, as that would have the same effect as turning every fish in the seas into a Sucker fish. They would have nothing to benefit from. As far as we can see, the obvious thing to do is to try to persuade the non-members to join the Association and so contribute towards the upkeep of the organization whose existence is their benefit. . . ."

HARRISON'S REPORTS hopes that these words will sink deep into the mind of every exhibitor in the United States, whether he is a member of an exhibitor organization or not.

If you belong to an organization, you should exert every effort to persuade a non-member to join, for in doing so you would help greatly to strengthen your organization financially as well as numerically, thus making it an even more potent force in the constant battle to protect the interests of independent exhibition, both within and without the industry.

As to those exhibitors who are non-members, HARRISON'S REPORTS wishes that it could find the magic words that would send them full speed to enroll in their regional exhibitor association, for the benefits

they will derive as members are invaluable to the successful operation of their theatres.

Exhibitors often write to this paper for information and advice, and from the substance of their problems it is obvious that many of them are not organization members. Although we are pleased that they accept HARRISON'S REPORTS as a source of reliable information, another source, equally reliable and far better prepared to deal with their individual needs and problems, is available to them in their regional associations.

The independent exhibitor organizations of today, particularly the Allied units, offer so many advantages that it should not be necessary to urge any exhibitor to become a member; such membership serves as an assurance that his interests will be well protected.

As it has been pointed out frequently in these columns, there is no greater protecting factor for independent exhibition than organization, for by pulling together the independent theatre owners are enabled to put up an effective defense against all hostile forces. Fortunately, the independent exhibitors are blessed with organization leaders who are alert; very little goes on in this industry that escapes their attention, and their ceaseless efforts in battling against abuses that threaten the interests of independent exhibition entitles them to the support and gratitude of every independent theatre owner in the country.

Do not feel that money paid to an exhibitor organization is money wasted; every dollar paid to it brings you back many hundred dollars' worth of protection. The dues you pay are just as necessary an expense as is the cost of buying film. If you are not a member of an organization, join one immediately! Do not be a "Sucker fish" on fellow exhibitors who, through hard work and payment of dues, are bearing the burden in the continuing fight to better the lot of all independent exhibitors.

CLEARING UP A MUDDLED STATE OF AFFAIRS

In the June 4 issue, under the heading, "Unbusiness-like Business Decisions," this paper commented on Eric Johnston's appointment of Francis S. Harmon, vice-president of the MPAA, to head the exhibitor relations department set up by the producers' association, and agreed with Mr. Spyros P. Skouras, 20th Century-Fox president, who protested the appointment on the ground that Mr. Harmon has had no experience with exhibitors and is, therefore, not qualified to head a program aimed at better exhibitor-distributor relations.

It was stated in the same editorial that, since its inception in 1922, the helm of the producers' association has been in the hands of politicians and not prac-

(Continued on back page)

**"House of Strangers" with
Edward G. Robinson, Susan Hayward
and Richard Conte**

(20th Century-Fox, July; time, 101 min.)

A gripping drama, excellently produced, directed and acted. Although it has some touches of humor, it is not a cheerful entertainment by virtue of the fact that the story, which revolves around the disintegration of a family, is one of hate and revenge, pitting father against sons and brothers against brothers. The situations, however, are so powerfully dramatic and the acting so superior that one's attention is gripped throughout every minute of the proceedings. As the tyrannical father, an Italian immigrant who becomes a wealthy New York East Side banker, and who rules the family with an iron will, Edward G. Robinson gives an exceedingly fine performance, probably the best in his career; he arouses considerable sympathy, despite his faults and shortcomings. There are a number of pathetic scenes, particularly those that show the mother's anguish over the hatred that arises between her husband and their sons, as well as among the sons themselves. Forceful performances are contributed by Richard Conte, as the only son who comes to the aid of his father, and by Susan Hayward, as his girl-friend, who succeeds in getting the hate for his brothers out of Conte's system. The tone is somber, but those who will see the picture will be so impressed that word-of-mouth advertising should make it a top box-office attraction.

Told partly in flashback, the story depicts Robinson as a domineering individual who rules both his bank and his family with an autocratic hand. Working with him are his four sons, Richard Conte, Luther Adler, Paul Valentine and Efrem Zimbalist. He shows confidence in Conte, an attorney, but looks upon his other three sons as weaklings and makes their lives miserable. He helps the poor people of the neighborhood by granting loans to them without collateral but charges them exorbitant interest. As a result of his methods, the state bank examiners find him in violation of the banking act, and a grand jury indicts him on twenty-one counts. Conte appeals to his brothers to take some of the blame to save their father, but they flatly refuse, claiming that he had always treated them like dogs. Robinson disowns them. Conte takes over the defense of his trial and, in an effort to save him from jail, pleads with Adler to offer a bribe to one of the jurors. Adler refuses. Conte decides to offer the bribe himself, only to be picked up by the police, tipped off by Adler. With Conte sent to prison for seven years, Adler and his two brothers, through trickery, take over the bank and throw out their father without a penny. Burning with hatred, Robinson weakens and dies, but not before he visits Conte and elicits a promise of revenge. Upon his release from jail Conte maps out a plan of revenge, but Susan Hayward, his sweetheart, threatens to leave him unless he forgets his hate and goes away with her to another city. He decides to accede to her wishes, but before he can do so he is attacked by his brothers, who plan to kill him lest he kill them first. Though badly injured, he manages to stagger away from them and joins Susan to start a new life.

A brief synopsis cannot do justice to the many dramatic angles contained in the finely written story, such as the incidents involving the family's home life, the turbulent romance between Conte and Miss Hayward, and Robinson's sincere belief that he was helping not hurting either his friends or his family by his methods.

It was produced by Sol C. Siegel and directed by

Joseph L. Mankiewicz from a screen play by Philip Yordan, based on a novel by Jerome Weidman. Adult fare.

"Stallion Canyon" with Ken Curtis

(Astor Pictures, June; time, 72 min.)

Photographed in Tricolor, "Stallion Canyon" is a fast-moving, action-filled program Western that should easily satisfy the undiscriminating action fans. The production is not without its weaknesses, and the story is routine, but these are overcome by its full quota of hard riding, quick shooting, and exciting fist fights. Some of the situations are suspenseful; some appealing. The picture has been photographed in the Kanab section of Utah, and most of the scenes, enhanced by Tricolor photography, possess grandeur:—

Just as Ken Curtis and his men finish rounding up a herd of wild horses for the Curley Q Ranch owned by Alice Richey, Thunderhead, a wild stallion trained by Little Bear (Billy Hammond), Curtis' Indian friend opens the corral and stampedes the horses. Suspecting that the stallion was let loose purposely by some one who sought to hurt Miss Richey, Curtis and Little Bear find reason to center their suspicions on Forrest Taylor, who hoped to foreclose the ranch if a debt owed to him by Miss Richey was not paid on time. To prevent Little Bear from learning too much about his activities, Taylor kills one of his own men and frames Little Bear for the murder. The Indian is arrested, and Curtis, learning that a dum-dum bullet had been used in the killing, determines to find the killer and thus save Little Bear. Meanwhile Miss Richey decides to save her ranch by entering a horse in the Stockmen's Race against a horse owned by Taylor. Curtis suggests that she choose Thunderhead as her horse. Shortly thereafter, Curtis, shot at during a quarrel with Taylor, learns that a dum-dum bullet had been fired at him. With this conclusive evidence of Taylor's guilt, Curtis obtains Little Bear's release in time for him to ride Thunderhead to victory and save the ranch. Taylor and his henchmen, cornered, attempt to escape, but all are killed in a thrilling climax.

It is a Kanab Pictures production, directed by Harry Fraser from an original screen play by Hy Heath. Suitable for the entire family.

**"Kazan" with Stephen Dunne
and Lois Maxwell**

(Columbia, July 14; time, 65 min.)

A bloodthirsty sort of picture, in which a mob is shown crying for a fight between two dogs, expecting to see blood in all its vicious cruelty. With the exception of some scenes where fights take place between the dog Kazan and some wolves, the action in general is long drawn out and uninteresting. The snow scenes are well done and the outdoor scenery is beautiful. There is nothing pleasant about the story, and the cruelty of the mob is revolting. The flashbacks, as used, confuse the plot. The photography is good:—

Stephen Dunne, a government conservation agent, arrives in a small mining town in Northwest Canada and comes upon a howling, milling crowd. In the center of the crowd he sees two cages, one containing a Great Dane, and the other Kazan, a huge Malamute dog. Believing that Kazan is a wolf, the miners and trappers eagerly buy tickets to witness a fight between the two dogs. Realizing that Kazan is not a wolf but a genuine dog, Dunne offers to buy him but his owner and the crowd laugh at him. In flashback, the adventurous history of Kazan is shown, beginning from the time that a snow avalanche buries his master.

Kazan roams around until Roman Bohnen and Lois Maxwell, his daughter, come upon him. Lois befriends the dog much against the wishes of her father, who fears him. When Lois is asleep, Roman offers his sled driver a sum of money to shoot the dog, but the driver becomes conscience stricken and lets the dog go free. Six months later Dunne, the conservation agent, and John Dehner, a trapper, find Kazan caught in one of Dehner's traps. Dunne tries to tame Kazan. Just as he wins the affections of the dog, Joe Sawyer, a hunter, wounds Kazan and brings him back to the town as a prisoner. When Bohnen recognizes Kazan, now in Sawyer's possession, he makes a deal with Sawyer to stage a fight between his Great Dane and Kazan with the understanding that they were not to let on that Kazan was a dog and not a wolf, and that they were to share the proceeds from the sale of tickets for the fight. Dunne and Dehner try to stop the fight by shouting that Kazan is not a wolf but a dog. They are booed and beaten by the howling mob, who wouldn't believe them. When the dogs are finally released for the anticipated gory fight, the onlookers are amazed to find that instead of jumping at each other's throats, they only growl a little and soon become friendly. The crowd, incensed, demand their money back. The sordid details of the deal between Bohnen and Sawyer come to light. To avoid the mob, Bohnen leaps into the pit where he is viciously attacked by Kazan. Dunne jumps in to save Bohnen. A furious struggle takes place, but Kazan soon recognizes Dunne as his friend, and is tamed into submission. Lois denounces her father as being a sadist. She pleads with Dunne to let her join him and Kazan. As the three walk down the street a romantic spark is ignited.

The plot has been founded on James Oliver Curwood's story of the same name. The screen play was written by Arthur A. Ross. Robert Cohn produced it, and Will Jason directed it. Strictly an adult picture. Children should not be allowed to see it.

**"Alimony" with Martha Vickers,
John Beal and Hillary Brooke**
(Eagle-Lion, June; time, 72 min.)

Moderately entertaining program fare, revolving around an alimony racket and around the gold-digging tactics of an unscrupulous woman. The story is thin and the outcome obvious. Its chief fault is that it is too wordy, has little action, and the characters, with the exception of the hero's wife, are unsympathetic. Moreover, the treatment is ordinary. No fault can be found with the players, who do their best with the weak material. The direction, however, lacks pace and imagination. The flashback technique used in the unfoldment of the story does not help matters:—

Ambitious to make good and not too fussy about her methods, Martha Vickers arrives in New York and, with the aid of Laura Lind, a friend, makes her living by posing as a correspondent in framed-up hotel assignations to be used as evidence in an alimony racket headed by Douglas Dumbrille, a crooked lawyer. She turns her attentions to John Beal, a struggling songwriter, when she learns that a musical show he had written was being considered by a prominent producer. Beal jilts Hillary Brooke, his loyal sweetheart, for Martha, to whom he dedicates a new song. But when the deal for his show falls through, Martha gives him a quick brush-off. Beal begs Hillary's forgiveness and marries her. Shortly thereafter the song dedicated to Martha becomes a nationwide hit and makes Beal a fortune. Martha immediately sets out to win him back and succeeds in breaking up his mar-

riage. But when the royalties on the song begin to taper off, her love cools correspondingly. Once again Hillary forgives Beal and takes him back. Meanwhile Martha, under Dumbrille's tutelage, marries Ralph Graves, a middle-aged millionaire, whom she sues for alimony after tricking him into coming to a hotel room, where he is photographed in the arms of a professional correspondent. At the trial, however, Graves springs a surprise by proving that the man caught in the hotel raid was his double, whom he employed to represent him at different functions. The disclosure of fraud breaks up the alimony ring and lands Martha, Dumbrille and several others behind bars.

It was produced by Constantin J. David and directed by Alfred Zeisler from a screen play by Lawrence Lipton, George Bricker and Sherman Lowe. The cast includes Leonid Kinskey, James Guilfoyle and others. Adult fare.

**"The Big Steal" with Robert Mitchum,
Jane Greer and William Bendix**
(RKO, no rel. date set; time, 71 min.)

A pretty good program mystery thriller. The story is not unusual, but it is effectively contrived to please the action fans, for the pace is fast and furious all the way through, with considerable gunplay and plentiful fisticuffs. Moreover, it has touches of comedy, a romantic angle, and snappy dialogue. The action, at times, is complicated and somewhat incredible, but those who enjoy this type of picture will, no doubt, not be concerned about any lack of logic. The performances are generally good. The picture was shot in and around Mexico City, giving it some novel and interesting backgrounds:—

The first part of the story is mystifying in that the different characters are introduced in a way that leaves the spectator completely bewildered as to what their actions are all about. It opens with Robert Mitchum arriving in Vera Cruz aboard a steamer, and with his being confronted by William Bendix, a U. S. Army officer, who seeks to place him under arrest. Mitchum knocks him unconscious and hurries ashore. He goes to a hotel in search of Patric Knowles, a slick character who had just given the "slip" to Jane Greer, his girl friend, who had come to Mexico to demand that he pay her back money that he borrowed from her. Learning that Knowles had rented a car and had headed for the interior, Mitchum and Jane rent another car and go on his trail. En route, Mitchum explains to Jane that he is an army finance officer, that Knowles had robbed him of a \$300,000 army payroll, and that Bendix, his superior officer, had accused him of being in collusion with Knowles. Meanwhile Bendix, having recovered consciousness, sets out after Mitchum and Jane. The two-way chase involves all concerned in numerous incidents, both amusing and exciting, until all converge at a lonely mountain ranch, where Knowles had arranged to turn the "hot" money over to John Qualen, an international crook. In the gunplay that follows, Mitchum discovers that Bendix and Knowles had planned the holdup together, and had made him the goat. The fracas ends with Knowles shot dead and with Bendix and Qualen subdued by Mitchum, who turns them over to the Mexican police. With the payroll recovered and his reputation cleared, Mitchum prepares to return to the United States with Jane as wife.

It was produced by Jack J. Gross and directed by Don Siegel from a screen play by Geoffrey Holmes and Gerald Drayson Adams, based on the Saturday Evening Post Story, "The Road to Carmichael's," by Richard Wormser. Morally suitable for all.

tical business men, and the hope was expressed that the producers will find it expedient one day to engage a well known, practical business figure to guide their association and thus straighten out its muddled affairs.

Since that editorial was written the MPAA leaders, specifically Mr. Johnston and Mr. Harmon, have demonstrated, not once, but twice, their ineptitude in dealing with at least one important problem—that of uniting the exhibitors and producer-distributors in an industrywide program for better public relations, as well as intra-industry relations.

The first "boner" was pulled on June 8, when Harmon, in his first move as new head of the association's trade relations department, invited Gael Sullivan, Ted Gamble, and Robert W. Coyne, top leaders of the Theatre Owners of America, the membership of which is composed mainly of affiliated theatres, to meet with him and Mr. Johnston in Washington for what was termed as an "exploratory" discussion on closer liaison between the different branches of the industry on trade problems, and on public relations.

According to trade paper reports, Harmon hoped to keep the meeting as quiet as possible, but the TOA leaders saw no need for secrecy, and before long the news leaked out and was published. Some of the trade paper stories stated that the Allied leaders were displeased because no invitation had been extended to them, while another report, in weekly *Variety*, stated that the Allied leaders had been invited but were peeved because it was a last-minute invitation that seemed to them to be an afterthought.

The second "boner" was pulled this week, when another meeting with TOA leaders was held in New York, with no formal announcement from the MPAA that such a meeting was to be held. It was another hush-hush affair, and again it was a case of the news leaking out. As a result, trade paper stories of the pending meeting, which was held on Wednesday, played up the fact that the Allied leaders had again been overlooked.

Any one reading these trade paper accounts could not help but be left with the impression that the policy of secrecy adopted by the MPAA in connection with these meetings, as well as the fact that the discussions were being held exclusively with the TOA, smacked of a deliberate snub to representatives of the independent exhibitors, even though no complaint had been voiced by them. The trade papers, of course, were reporting the news as they saw it. The fact is, however, that no snub to the independent exhibitor leaders was intended or committed, according to a clear-cut statement issued by Ned E. Depinet, president of RKO and chairman of the MPAA's Exhibitor-Community Relations Committee, who presided at the New York meeting.

Mr. Depinet made it clear that the discussion with the TOA leaders was the first in a series of meetings to be held with representatives of all branches of the industry, including all exhibitor organizations, for the purpose of weighing "the wisdom of an early effort to unite all industry segments to the consideration of common problems in the field of general industry business, intra-industry affairs and public relations." No definite program had been decided on other than to probe the attitudes of other industry groups with a view to engendering their participation, stated Mr. Depinet. He pointed out that invitations for other such meetings had been extended to National Allied, PCCITO, ITO of New York, Metropolitan MPTA, Hollywood groups and the trade press.

HARRISON'S REPORTS is indeed gratified that Mr.

Depinet has cleared up a situation which, because of inept handling by Messrs. Johnston and Harmon, gave many independent exhibitors the impression that the TOA was being favored over other industry groups. The idea of uniting all branches of the industry for the betterment of intra-industry and public relations is a commendable one, and to be successful it will require the full support and cooperation of every segment in the business. Mr. Depinet, a practical businessman, should see to it that the plan is no longer endangered by the blundering tactics demonstrated by the Messrs. Johnston and Harmon in connection with the exploratory discussions held with the TOA.

"SOME OF THE BEST"

In commemoration of its twenty-fifth birthday, Metro-Goldwyn-Mayer has compiled a Silver Anniversary subject, composed of scenes from MGM's important pictures during the past twenty-five years, including clips from current and forthcoming product. The subject has a running time of forty minutes and will be distributed without charge to all theatres.

It is a highly entertaining film, one worth exploiting, for it should draw many customers who will want to see their favorite stars, past and present, in roles they made famous. As a matter of fact, the subject can easily take the place of a second feature in double-billing situations, and at the same time give the customers much more satisfaction.

Lionel Barrymore introduces and comments upon the different sequences, which include the following: "The Big Parade" (1924), with John Gilbert and Renee Adoree; "The Merry Widow" (1925), with John Gilbert and Mae Murray; "Flesh and the Devil" (1926), with Greta Garbo and John Gilbert; "Ben Hur" (1927), with Ramon Novarro and Francis X. Bushman; "Tell It To the Marines" (1928), with Lon Chaney, William Haines and Eleanor Boardman; "Broadway Melody" (1929), with Charles King, Bessie Love and Anita Paige; "Min and Bill" (1930), with Marie Dressler and Wallace Beery; "Trader Horn" (1931), with Harry Carey, Edwina Booth and Duncan Renaldo; "Grand Hotel" (1932), with Greta Garbo, John Barrymore, Wallace Beery and Joan Crawford; "Tugboat Annie" (1933), with Marie Dressler and Wallace Beery; "Dinner At Eight" (1934), with Jean Harlow, Marie Dressler and other stars; "Mutiny on the Bounty" (1935), with Clark Gable and Charles Laughton; "San Francisco" (1936), with Clark Gable, Spencer Tracy and Jeanette MacDonald; "The Good Earth" (1937), with Paul Muni and Luise Rainer; "Boys Town" (1938), with Spencer Tracy and Mickey Rooney; "The Wizard of Oz" (1939), with Judy Garland, Ray Bolger and Jack Haley; "Boom Town" (1940), with Clark Gable and Spencer Tracy; "The Philadelphia Story" (1941), with Cary Grant and Katharine Hepburn; "Mrs. Miniver" (1942), with Greer Garson and Walter Pidgeon; "Random Harvest" (1943), with Greer Garson and Ronald Colman; "National Velvet" (1944), with Mickey Rooney and Elizabeth Taylor; "Meet Me in St. Louis" (1945), with Judy Garland and Margaret O'Brien; "The Green Years" (1946), with Charles Coburn and Dean Stockwell; "The Yearling" (1947), with Claude Jarman, Jr.; and "Easter Parade" (1948), with Judy Garland and Fred Astaire. These are followed by brief excerpts from current and forthcoming pictures, as well as close-ups of MGM's entire roster of stars in attendance at the studio's Silver Anniversary luncheon.

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A DEMORALIZING ATTITUDE

"Over-emphasis on the limited falling off of attendance has created a false fear that is rapidly becoming a real fear," states Chick Lewis, editor and publisher of *Showmen's Trade Review* in his June 18 issue.

"We've talked with theatremen in many parts of the country whose business has not been adversely affected but who, nevertheless, are getting real scared because of what they hear and read about how bad business is supposed to be elsewhere.

"You cannot build confidence on false fears. It takes courage and real guts to keep hammering away to hold attendance at average levels and to attract new and more customers to theatres. . . .

"The lack of confidence in current product of several companies stems directly from those companies' own attitudes toward advertising and promotion. They are letting many good pictures go into release without benefit of the push that is necessary so that the same measure of confidence and faith in our industry and our pictures can be channeled to the theatremen and through him to his entire community."

Chick Lewis is right! Pick up any tradepaper nowadays and you will find very few advertisements in it. Out of a policy of retrenchment, which has gone, in the opinion of this paper, too far, most of the distributors have cut down their trade paper advertising to a minimum, and in some cases they have eliminated such advertising altogether.

When an exhibitor picks up his favorite trade paper and finds very little advertising in it, he naturally figures out that business must be bad and that the distributors have cut down their advertising for reasons of economy. As a result of the distributors' lack of enthusiasm for their own product, the exhibitor loses courage and does not put his heart into the advertising and exploitation of the pictures he books.

It is poor economy, indeed, when the distributors assume an attitude that is so demoralizing. By reducing their advertising to a trickle they not only harm themselves but they also break down the exhibitors' morale.

What the exhibitors need is a tonic to encourage them to exert their best efforts in advertising and exploiting pictures. The distributors, by loosening up their purse strings and going in for more extensive trade paper advertising, can furnish that tonic.

A SENSIBLE SUGGESTION FROM GEORGE DEMBOW

Speaking at the recent Boston convention of the Independent Exhibitors of New England, George Dembow, vice-president in charge of sales of National Screen Service, suggested that the exhibitors organize fan clubs as a means of establishing better relations between the theatres and the public. He offered to furnish gratis National Screen Service material for the purpose.

Dembow's suggestion was supported by the Allied leaders, and one of them, Irving Dollinger, of New Jersey Allied, suggested that the plan be put into a press book and sent to all theatre owners.

In preparing the press book for the use of the exhibitors at large, Mr. Dembow might work into his plan an angle

whereby the younger generation from among the members of the clubs could be organized to assist the exhibitors in stamping out juvenile delinquency, and thus put an end to the destruction of theatre property. Prizes might be offered in the form of either annual or semi-annual passes to those who had been instrumental in stopping the slashing of seats or the scratching of walls, and in general preventing other mischievous acts of damage.

The exhibitors should be grateful to Mr. Dembow for proposing and offering to cooperate on a plan that will eventually result in much good, not only for the theatres, but for the industry in general.

ZANUCK HAILS ESSANESS AD AS CONSTRUCTIVE

Referring to the editorial, "An Ad To Encourage Producers," which was published in the June 11 issue of *HARRISON'S REPORTS*, and in which was reproduced an advertisement taken in the Hollywood trade papers by the Essaness Theatres Corporation, of which Edwin Silverman, of Chicago, is president, Darryl F. Zanuck, Twentieth Century-Fox production head, has sent me the following letter under date of June 15:

"DEAR PETE:

"It is a pleasure to congratulate you for reproducing Eddie Silverman's advertisement and letter in your paper. I too have written Eddie Silverman.

"This is one of the first and few constructive signs I have seen recently from exhibitors. Here we have indeed a very courageous exhibitor. He tells us not to worry about 'casts' if we have a worth while story upon which we have made a worth while film.

"What a contrast this is to my usual mail from exhibitors. They continue to whine about 'boxoffice names.' What the hell is a boxoffice name? Clifton Webb is today probably the biggest boxoffice attraction in the world in his character role of Mr. Belvedere. It is the same Clifton Webb of pre-Belvedere days. He is a magnificent artist but it was the story and ingredients of *SITTING PRETTY* that skyrocketed him to fame.

"I get so sick and tired of hearing the eternal question 'who's in it?' A good star never hurt a good story providing they are properly cast and fit the role but I have never yet known a big star to make a rotten story into a hit attraction, yet most exhibitors cannot get this through their heads.

"Nobody will deny that Betty Grable is a great boxoffice attraction but even Betty Grable is not a great boxoffice attraction unless she has a fine picture backing her up. The same is true of Clark Gable and is even true of Bing Crosby.

"I frankly believe in the past I have hurt some of our pictures or at least harmed them by sincerely endeavoring to cater to the constant requests from exhibitors for 'names.' It is my belief that audiences today are far more interested in the subject matter and the actual 'quality' of a film than they are in anything else. We will always have a very limited number of 'drawing attractions' who are associated with some specific type of entertainment, but if our industry is to advance and go ahead as an industry we have

(Continued on back page)

"The Fountainhead" with Gary Cooper, Patricia Neal and Raymond Massey

(Warner Bros., July 2; time, 114 min.)

Considerable money and effort have been put into this screen version of Ayn Rand's best-selling novel, but the result is not satisfying. As entertainment, its story about a bright young architect's struggle to maintain his integrity by refusing to compromise on his unconventional ideas on design and construction will appeal chiefly to discriminating patrons who may be interested in characters who speak in philosophic terms. But even such patrons may be disappointed, for the characterizations are unreal and the story rambling. As for the rank-and-file movie-goers, most of them will find it much too slow and talky, and they will, no doubt, look upon the proceedings as a lot of philosophical mumbo-jumbo that is beyond their comprehension. Worked into the plot is a rather turbulent romantic triangle, but it is not very impressive since the motivations of the characters are lost in a maze of vagueness and incongruities. Those who have read the book will be disappointed in that the characterizations are not as distinct and forceful as brought out by the written word. Any appraisal of the picture's box-office possibilities cannot discount the value of Gary Cooper's name, but it is doubtful if even his drawing power will save the picture once the word gets around.—

The rambling story has as its principals Gary Cooper, as the idealistic young architect who refuses to sacrifice his integrity for financial gain; Patricia Neal, a strange girl who prizes her independence and conducts an architectural column in a New York newspaper owned by Raymond Massey, a powerful, ruthless publisher; Robert Douglas, a scheming architectural columnist who, too, wrote for Massey's paper; and Kent Smith, an incapable conventional architect, a fellow low with no ideals. Briefly it depicts Cooper's struggle to put over his ideas, even to the extent of going to work as a laborer in a granite quarry rather than compromise on his radical designs. Patricia is shown as engaged to Smith, who willingly breaks their engagement in order to receive a lucrative contract from Massey, who, too, was in love with her. Patricia, however, shows only contempt for Massey. Douglas is depicted as a fellow with mediocre ideas, whose machinations in architectural circles keep Cooper's work from being recognized. Patricia and Cooper fall in love when she meets him at the quarry as a laborer, and later, when he wins recognition, she marries Massey in pique because Cooper would not lower his artistic ideals and thus avoid a smear campaign instigated by Douglas. Worked into the plot is a mental struggle between Massey and Cooper, with Massey unsuccessfully attempting to break down Cooper's convictions, after which they become close friends. The second half of the story has Cooper dynamiting a public housing project because his design had been changed without his authority. With Cooper arrested and held for trial, Douglas does his utmost to inflame public opinion against him, but Massey defends Cooper in his newspaper. This starts a violent public controversy in which Massey, finding his newspaper on the brink of ruin, reverses his stand and denounces Cooper. At the trial, however, Cooper wins a speedy acquittal after a statement to the jury in which he declares what he believes to be a man's rights to his own ideas and ideals. Overcome with remorse because of the stand he had taken against Cooper, Massey commits suicide, thus leaving Patricia free to marry him.

It was produced by Henry Blanke and directed by King Vidor from a screen play by Ayn Rand. The cast includes Henry Hull, Ray Collins and others.

Strictly adult fare because of suggestive situations.

"The Girl from Jones Beach" with Ronald Reagan, Virginia Mayo and Eddie Bracken

(Warner Bros., July 16; time, 78 min.)

An amusing, light farce-comedy, somewhat nonsensical but nevertheless relaxing. Revolving around the efforts of a commercial artist to win the love of a high-minded, shapely school teacher, in whom he sees the composite of his twelve models, the story offers good-humored situations and crisp dialogue, as well as plenty of eye appeal in the number of beauties who parade across the screen. The pace is snappy and the performances effective, with Ronald Reagan, as the artist, Virginia Mayo, as the teacher, and Eddie Bracken, as a promoter with a suicide complex, making the most of the frothy but good-natured material.—

When Donna Drake, a night-club photographer, overhears Howard Freeman, known as the "Vitamin King," berate Paul Harvey, his advertising head, for failing to sign Reagan and his famous "Randolph Girl" for a new television

show, she convinces Freeman that Eddie Bracken, her boyfriend, a promoter without anything to promote, can swing the deal. Freeman agrees to pay him a ten thousand dollar commission. Reagan, although badly in need of money, refuses to make the deal and finally admits to Bracken that his "Randolph Girl" was actually a composite portrait of his twelve models, each posing for a different part of the anatomy, and that he had kept them all happy by leading each to believe that she is the whole model. Disconsolate, Bracken goes to Jones Beach, ostensibly to drown himself. There he discovers Virginia Mayo, a beauteous school teacher, who is the living counterpart of the composite "Randolph Girl." Bracken investigates her and learns that she preferred to be admired for her intellect rather than for her beauty, and that she taught a naturalization class in the evenings. Reagan enrolls in her class as an immigrant. They gradually fall in love, after which he drops his accent and admits his identity. But Virginia begins to worry that he admired her only for her intellect and, to show off her figure, she arranges to meet him at the beach. Bracken, learning of their date, gets a bright publicity idea; he arranges for the newspapers to photograph the elusive "Randolph Girl." The publicity causes the school board to dismiss Virginia for "unbecoming conduct." Angered, she breaks with Reagan, but takes the school board to court. Reagan comes to her defense with newsreel shots of bathing beauties from 1900 to the present day, and wins for her, not only reinstatement, but also the right for school teachers to appear in public wearing bathing suits. It all ends with Virginia in Reagan's arms.

It was produced by Alex Gottlieb and directed by Peter Godfrey from a screen play by I. A. L. Diamond, based on a story by Allen Boretz. The cast includes Henry Travers, Lois Wilson, Jerome Cowan, Florence Bates and others.

Suitable for the entire family.

"Look for the Silver Lining" with June Haver, Ray Bolger and Gordon MacRae

(Warner Bros., July 30; time, 106 min.)

Lavishly produced and photographed in Technicolor, this musical is at its best in the song and dance sequences and pretty weak in the story. All in all, it shapes up as a fair entertainment of its kind, but nothing extraordinary. The story is supposedly biographical of the career of Marilyn Miller, the famous stage star, but those familiar with her career will find that it has been bypassed for a moss-covered backstage story which, as presented, is dramatically and comically ineffective. As a matter of fact, some judicious cutting on the story end of the picture should help to eliminate some of the dull spots. Fortunately, the film is given a lift by the bright musical numbers, which are handled expertly by both June Haver and Ray Bolger, who dance very well together. Mr. Bolger's solo dance routines are a delight to watch. Gordon MacRae, a popular "crooner," sings several of the old-time songs pleasantly.

The story, told in flashback, covers a span of about twenty-five years, tracing the career of Marilyn Miller, played by Miss Haver, from the age of thirteen, at which time she sought to join the vaudeville act of her family, played by Charles Ruggles and Rosemary DeCamp, as her parents, and Lee and Lynn Wilde, as her sisters. When all four had been stricken with mumps, Marilyn had been befriended by Jack Donohue, played by Ray Bolger, who had given her an opportunity to dance with him in his act. She had become a full-fledged performer at the age of fifteen, and had been starred in her first Broadway show, at which time she had fallen in love with her co-star, Frank Carter, played by Gordon MacRae. In the several years that followed she had achieved great success and had become egotistical, but she had been brought back to her senses when Carter had enlisted in World War I. Upon his return from the service they had been married, and she had become an even greater success as a Ziegfeld star. Tragedy had struck on the opening night of "Sally," when her husband had been killed in a car accident. The theatre being her only solace, she had thrown herself into her work with greater abandon. She had refused to rest between shows, and by 1935 her health had begun to fail. Her doctor had warned her to quit the stage lest the strain kill her, but having lived her whole life in the theatre she had chosen to die in it and had accepted a role in a revival of "Sally."

It was produced by William Jacobs and directed by David Butler from a screen play by Phoebe and Henry Ephron and Marian Spitzer, based on a story by Bert Kalmar and Harry Ruby. The cast includes S. Z. Sakall, Dick Simmons and others. Morally suitable for all.

"In the Good Old Summertime" with Judy Garland and Van Johnson

(MGM, August; time, 102 min.)

Chicago at the turn of the century serves as the background for this pleasurable musical, lavishly produced and photographed in Technicolor. It has good comedy, a pleasing romance, and highly enjoyable song numbers, mixed in a manner that should give the picture wide appeal. Good performances are contributed by the entire cast, but outstanding is that of Judy Garland's; she is in top form and appears to much better advantage than she has in most of her recent pictures. She sings four old-time favorites in a style that is eminently satisfying. The story is light, but it is easy to take and has many amusing twists. S. Z. Sakall and Buster Keaton are responsible for many of the laughs:—

Through correspondence, Van Johnson, head salesman in a music shop owned by S. Z. Sakall, develops a romance with a girl he has never seen. On his way to work one morning, he clumsily bumps into Judy Garland and ruins her hat. Later, when she calls at the store in search of a job, he dismisses her curtly. Sakall, however, hires her. A strong feeling of enmity develops between Judy and Johnson as the days go by, but he shrugs it off, happy in the thought that he had at last arranged a rendezvous with the girl of his dreams. Both were to meet in a cafe that night and were to wear carnations. Arriving at the cafe, Johnson is shocked to find that his "dream girl" is none other than Judy. He discards his carnation and, much to her consternation, insists upon sitting at her table but does not reveal why he was there. Disappointed because her "lover" had not kept their date, Judy becomes dejected. Meanwhile Johnson discovers that he is really in love with her. He resumes writing letters to her to lift up her morale, but still keeps secret the fact that he is the writer. In the course of events Judy finds herself falling in love with Johnson, but thinks that he has another love because of his interest in Marcia Van Dyke, a pretty violinist, whom he had been encouraging. Rather than continue working near him, Judy decides to resign. Johnson, aware of her problem, reveals that he had been her correspondence lover, thus making for the happy ending.

It was produced by Joe Pasternak and directed by Robert Z. Leonard. The story was written for the screen by Albert Hackett, Francis Goodrich and Ivan Tors, from a screen play by Samson Raphaelson and a play by Miklos Laszlo. The cast includes Spring Byington, Clinton Sandburg and others.

Fine family entertainment.

"Scene of the Crime" with Van Johnson, Arlene Dahl and Gloria De Haven

(MGM, August, time, 94 min.)

Well cast, acted, and directed, and given a semi-documentary treatment, "Scene of the Crime" is a tense, suspenseful melodrama, dealing with the efforts of a team of detectives to track down the killer of a fellow-detective. There are so many angles to the plot that it sometimes is not very clear; nevertheless, one is held taut by the proceedings all the way through, for the action moves at a rapid pace and the excitement is kept at a high pitch. Moreover, the characterizations, particularly those of the underworld, are colorful, and the dialogue "punchy." An interesting phase of the picture is the depiction of the methods employed by the police to corner the murderer while at the same time taking every precaution not to get killed themselves. Van Johnson, as the head of the detective team, does very well in a hard-hitting role:—

Briefly, the story opens with the killing of the policeman witnessed by a terrified young couple, from whom Johnson obtains several meager clues. Aided by John McIntire, his long-time partner, and Tom Drake, a rookie assistant, Johnson makes a tour of the underworld and picks up a number of notorious characters for questioning, among them Norman Lloyd, an ex-convict and police informer, from whom he learns that Richard Benedict and William Haade were suspected by the city's illegal bookmakers as being the thugs who had been robbing their establishments. On the hunch that the two thugs may have had some connection with the policeman's murder, Johnson investigates and discovers that Benedict had been seen with Gloria DeHaven, a stripper in a cheap night-club. He cultivates her friendship. Meanwhile Arlene Dahl, Johnson's wife, to whom he was devoted, tries desperately but unsuccessfully to induce him to accept a safe, well-paying job. Having obtained evidence that Benedict was two-timing Gloria, Johnson reveals this information to her and seemingly wins her cooperation to

help find both Benedict and Haade. He exposes himself to violent danger in trapping Haade, who is shot dead mysteriously as he leads him handcuffed from his hideout, and it is not until his partner, McIntire, is killed in a trap intended for him that Johnson realizes that Gloria had been working with Benedict against him. He places her under arrest and obtains information about Benedict's hideout, which is immediately surrounded by the police. Benedict takes refuge in an armored car and holds the police at bay until Johnson commandeers a huge sanitation truck and crashes it into the car. Benedict is dragged from the blazing vehicle still alive, and confesses to the policeman's murder before he dies.

It was produced by Harry Rapf and directed by Roy Rowland from a screen play by Charles Schnee. The cast includes Jerome Cowan, Tom Powers and others. Adult fare.

"Come To the Stable" with Loretta Young and Celeste Holm

(20th Century-Fox, September; time, 94 min.)

Very Good! Expertly directed and acted, it is a completely charming, heart-warming human-interest drama, revolving around the devoted efforts of two French nuns to establish a children's hospital in the United States. Basically, it is a serious drama, but it has considerable light humor, giving it an appeal that, to an extent, is comparable to "Going My Way" and "The Bells of St. Mary's." Loretta Young and Celeste Holm, as the nuns, are excellent. The blind faith with which they start out to complete their project, and the beguiling way by which they obtain support from different people, including a hardened New York gambler and a sophisticated song composer, who is antagonistic to the project lest it interfere with his peace and quiet, are depicted in a manner that will at once evoke many chuckles and touch one's heart. Much laughter is provoked in the scenes that show the two nuns driving an American jeep with an abandon that would do credit to the most reckless G.I. driver. There is considerable comedy also in the sequence where the nuns visit the gambler's New York headquarters and bewilder his aides by their gentle but firm determination to see him. All in all, it is a fine, wholesome entertainment, the sort that leaves one with a good feeling:—

Having made a war-time vow that they would endeavor to build a children's hospital in the United States because the Americans, in shelling a German position, had spared a French children's hospital, Loretta and Celeste arrive from France and go to the country village of Bethlehem, in New England, where they visit a stable converted into a studio by Elsa Lanchester, a prominent artist who painted religious subjects. They inform Elsa of their plans, admitting that they had no money, not even a promise of assistance. Both are attracted by a sloping hill adjoining the stable, and decide that it would make an ideal site for the hospital. On the following morning, they learn from Hugh Marlowe, a composer who lived nearby, that the land they wanted was owned by Thomas Gomez, a notorious New York gambler. They decide to see Gomez, but before doing so they visit the local bishop and tell him of their plans. Being a practical man, he is reluctant to give them permission, but he is so impressed with their simple faith that he grants them one month to see what they can accomplish. The Sisters travel to New York, where Gomez refuses to grant their request until he discovers that they came from a town near Rouen, where his only son had been killed in the war. He gives them the deed, with a proviso that the building erected have a stained glass memorial window to his son. Encouraged by their progress, the Sisters send to France for seventeen more nuns to assist them, and in the meantime take an option to buy within three months an abandoned factory nearby to use as a temporary shelter. When the other nuns arrive, Loretta and Celeste turn Elsa's stable into a semi-factory, turning out ceramics, pastries, lace and embroidery, which they sell. But with all their activity, they find, as the option deadline approaches, that they are \$500 short of their goal. Meanwhile Marlowe, who had been away to Hollywood, returns and becomes annoyed at the prospect of a hospital right near his home; he plans to prevent it from being built. He relents, however, when he discovers that he had unconsciously composed his latest hit song from a Gregorian chant sung by the nuns. Grateful and humble, he contributes the balance of the money needed, helping the Sisters to attain their dream.

It was produced by Samuel G. Engel and directed by Henry Koster from a screen play by Oscar Millard and Sally Benson, based on a story by Claire Booth Luce.

Excellent for the entire family.

got to have more encouragement of the kind that comes from Eddie Silverman. We have got to have showmen who are not afraid to say that they are trying to help the producer. We have got to have showmen who have the courage to encourage us to go ahead in the making of worth while stories even though they are unorthodox and even though they do not fit the formula for the so-called 'stars.'

"We here at Twentieth are concentrating on new faces. I feel we have done fairly well in the last year and a half in bringing forth Richard Widmark, Dan Dailey, Paul Douglas, Clifton Webb, Jean Peters, Richard Conte, and in the further development of Anne Baxter, Linda Darnell, and Jeanne Crain. In addition to this right now we are concentrating on Debra Paget, who plays opposite Jimmy Stewart in ARROW (temporary title); Coleen Townsend, who plays opposite Dan Dailey in John Ford's FRONT AND CENTER; Valentina Cortesa, who plays opposite Richard Conte in THIEVES' HIGHWAY; William Lundigan, who plays the lead opposite Jeanne Crain in PINKY and is now playing opposite Dorothy McGuire in OH! DOCTOR!

"The point I am trying to make is that these people will never even become so-called 'names' or have any significance whatever unless we give them an opportunity to play these roles, and if we are constantly whipsawed with the question 'who's in it?' we will rapidly get nowhere fast.

"Other exhibitors should be encouraged to follow Silverman's lead. We here at Twentieth are willing to accept bookings on the merit of our merchandise not on the basis of 'who's in it?' If we can get ten stars into one picture we are certainly going to use ten stars, providing they properly fit the roles, but our policy will continue to be based on the quality of the story material and in the long run you will find that the story material if properly cast will provide plenty of 'names.'"

"Flaming Fury" with George Cooper and Roy Roberts

(Republic, no rel. date set; time, 59 min.)

In all probability this low-budget melodrama will prove to be a "sleeper," for it has the elements that should make it one. It is a sort of semi-documentary film, the background of which is furnished by the City of Los Angeles, its Arson Bureau, and its police and Fire Departments. The spectator is held in tense suspense by the danger into which the hero, George Cooper, is placed. The closing scenes, in which the crooks discover that Cooper is an undercover man for the Arson Bureau and leave him to perish in a burning warehouse, are "hokum"—it seems as if the fire had been told to go slow until help for Cooper arrived, but it is effective "hokum" just the same. The efforts of the Arson Bureau to apprehend a gang of arsonists is the theme. It is a finished production. The direction is good, and the acting, particularly that of Mr. Cooper, is skillful:—

Aroused by the increasing number of fires started by a criminal gang, Roy Roberts, head of the Arson Bureau, sets out to catch the arsonists. Ranson Sherman, meek owner of a bar and grill, informs Roberts that some strangers had approached him and had proposed that, for a consideration, they would set his business place on fire so that he may collect the insurance. Roberts induces George Cooper, a promising student in the Fire Department school, to help him apprehend the criminals by becoming an undercover man for the Bureau. An analysis of a piece of wood taken from a fire proves to the police department chemist that the fires had been set by phosphorosene, a chemical. Roberts communicates with the manufacturer of the chemical and discovers that a quantity of it had been stolen and shipped to Peter Brocco, a Los Angeles druggist. By clever work, Cooper becomes a soda clerk at Brocco's drugstore, where he soon discovers a shipment of the dangerous chemical. Brocco and his criminal associates suspect Cooper, and they beat him up in an effort to force him to confess that he is a detective. Cooper, however, convinces them that he is a

crook himself, and that thereafter they had to buy the chemical from him. He allays suspicion and manages to gain an introduction to the head of the gang, an elderly woman, mother of two of the arsonists; she had been receiving her hunches on whether to carry out their planned fires by the singing or the refusal to sing of her canary bird. The gang determines to do a job that night, but because the canary would not sing they abandon the idea and plan to set fire to a warehouse a few days hence. As a result, Cooper finds himself unable to inform Roberts of the change in plans. Unable to make his fake chemical work at the warehouse, Cooper is beaten up by the arsonists, who tie him up and leave him to perish in the fire. But he succeeds in throwing himself against some boxes, which fall upon the fire alarm. The police and fire departments arrive in time to save his life. The criminals are arrested.

Sidney Picker produced it, and George Blair directed it, from a story and screen play by John K. Butler.

There are no sex implications in the story.

"The Blind Goddess" with an all-British cast

(Univ.-Int'l, no rel. date set; time, 88 min.)

This British-made courtroom drama is somewhat long drawn out in spots, but on the whole it is fairly interesting. Its appeal, however, will be limited, first, because the players are unknown in this country, and secondly, because it is given more to talk than to action, with much of what transpires being repetitious. A considerable part of the footage is devoted to the courtroom sequences, which have been handled effectively. The intrigue used in building up a fake case against the hero, coupled with the fact that the prosecuting attorney was unaware that his daughter was in love with the hero, gives the proceedings a fair share of suspense. The direction and performances are good:—

Michael Denison, private secretary to Hugh Williams, an influential nobleman, discovers that his employer had been defrauding the Government of large sums of money entrusted to him. When he questions Williams about this, he denies it, but when Williams offers him another job abroad together with a present of ten thousand pounds Denison becomes convinced of his guilt. He writes to the Prime Minister, giving him the details of his discovery, then leaves London to obtain additional evidence against Williams. Before departing, Denison leaves an affectionate note at the home of Claire Bloom, his sweetheart, daughter of Eric Portman, a prominent attorney. Claire, too, was leaving the country to visit her sick sister. Upon his return to London, Denison learns that Williams had started a libel suit against him, and that he had engaged Portman to represent him. During the trial it is brought out that Denison had once been in love with Anne Crawford, Williams' wife. The case goes badly for Williams until Portman produces his trump card—an incriminating letter supposedly written by Denison to Anne. In reality, it was Denison's letter to Claire; Anne, during a visit to Portman's home, had appropriated the letter for use in her husband's case, being enabled to do so because it began with the word, "Beloved," and did not mention Claire's name. Unaware that Denison had written the letter to his daughter, Portman makes the most of it and wins the case. Denison is ordered to pay ten thousand pounds damages. When Claire returns to England, she convinces Denison that she had not received the note, and that her father had used it in good faith. Portman investigates and, after learning that Anne had stolen the letter and discovering other falsification of evidence, prepares to expose Williams. But Williams, unable to face the disgrace, commits suicide. His integrity proved, Denison asks Claire to marry him.

It is a J. Arthur Rank production, released by Prestige Pictures through Universal-International. It was produced and directed by Harold French, from a screen play by Muriel and Sydney Box, based on a story by Patrick Hastings.

Adult fare.

HARRISON'S REPORTS

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A Motion Picture Reviewing Service

Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial Columns, if It is to Benefit the Exhibitor.

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SATURDAY, JULY 2, 1949

No. 27

THIRTY YEARS

With this issue, HARRISON'S REPORTS completes the thirtieth year of its life; the first issue was published on July 5, 1919.

When I first started HARRISON'S REPORTS, a number of wiseacres in the industry told me that it wouldn't last three months because, they said, no trade paper could operate profitably without film advertising and with subscription receipts as its only revenue, particularly since the field is so limited. I ignored their advice and went ahead with my plans, stating in the very first issue that "film advertising will under no circumstances be accepted, this to remain the permanent policy of the service."

Today it gives me indescribable pleasure, indeed, to say that throughout its thirty years HARRISON'S REPORTS has lived up to this declaration of principle one hundred per cent!

While HARRISON'S REPORTS is today an established institution, enjoying the confidence, not only of the exhibitors, but also of the distributors, its success was not attained without a struggle, particularly in the early years, because of its policy to condemn unmercifully the wrong acts of the producer-distributors. Progress for the first four years was slow, chiefly as a result of the hostility of the producer-distributors and their salesmen who, in a desperate effort to offset the pitiless publicity given to their unscrupulous practices, or to overcome the effect of a bad review of one of their highly-touted pictures, brought into play every conceivable weapon that can be imagined to poison the minds of the exhibitors against me and my paper. Villification, defamation of character, slanderous abuse, veiled threats, calumny, in fact anything their twisted minds were capable of conceiving was put into use in a frantic attempt to nullify the destructive influence of the exposés published in these columns.

Their propaganda was so fierce and vicious that I became discouraged often, but I had faith in the judgment of the exhibitors and knew that by consistently serving their interests, by taking a fearless stand in exposing those who would mulct them, and by giving them unbiased reviews of pictures, free from the influence of film advertising, they could not help but recognize the sincerity of my efforts and would subscribe. That is exactly what happened, and today, I am proud, indeed, to report that many of those who first subscribed in 1919 are still subscribers.

It is hardly necessary for HARRISON'S REPORTS to enumerate its accomplishments throughout the thirty years of its existence; it is content to let its thousands of friends and subscribers do that. But it will say that its editorial policy has at all times been fearless, and it has never hesitated to throw the light of publicity on the shady work of the Get-Rich-Quick-Wallingfords

of the film industry. It is true that many of the editorials have been strong, calling a spade a spade, but every one of such editorials has been based on truth and has had a worthy motive—to protect those who were abused.

At times, in its zeal to serve the exhibitors, HARRISON'S REPORTS has wronged some producer or distributor unintentionally, but it has always tried to undo such wrongs either by publishing their side of the story or by voluntarily making a correction without hesitation. As a result, HARRISON'S REPORTS now enjoys the respect of the producing-distributing element in a degree equal to that of the exhibitors. The old hostility has disappeared, for the producer-distributors know that if either their pictures or their sales policies receive harsh treatment in these columns, it is at least not personal, and certainly not vindictive. As a matter of fact, not infrequently the wrong acts of a producing-distributing company are condemned in the editorial columns while the reviewing section of the same issue gives one of its meritorious pictures unstinted praise.

Although the early years had its struggles and heartaches before HARRISON'S REPORTS was established on a firm foundation, my career with it has been a happy one, and I want to take this occasion to thank every one who has supported my efforts, and to assure them that in the future, as in the past, HARRISON'S REPORTS will continue to serve the interests of the exhibitors.

THE PUBLIC RELATIONS PROGRAM

HARRISON'S REPORTS is indeed gratified that the idea of an all-industry public relations program is gaining momentum, in spite of the fact that the plan was given a bad start by the inept handling of Eric Johnston and Francis S. Harmon, of the Motion Picture Association of America, which is sponsoring the movement.

The MPAA exhibitor-community relations committee, headed by Ned E. Depinet, president of RKO, has already held exploratory meetings with leaders of National Allied, Theatre Owners of America, Independent Theatre Owners of New York, and the New York Metropolitan Motion Picture Association, all of whom indicated that they are willing to cooperate and that they would make favorable reports to their respective organizations. Additional exploratory meetings have been set by Mr. Depinet's committee with the Pacific Coast Conference of Independent Theatre Owners, and with the Hollywood Motion Picture Industry Council, after which a date will be set for a general meeting to be attended by delegations from each organization.

(Continued on back page)

"Lost Boundaries" with Mel Ferrer, Beatrice Pearson and Richard Hylton

(Film Classics, June; time, 99 min.)

An intensely moving, thought-provoking human interest drama, revolving around the problem of race prejudice against Negroes. Given a fine documentary treatment by producer Louis de Rochemont, a pioneer in this type of film technique, the story is based on a factual account about a light-skinned Negro doctor and his wife who, unable to overcome discrimination because of their color, passed themselves off as whites in a small New Hampshire community, which did not learn of their secret for twenty years. The story is told with considerable dramatic force and is filled with strong emotional situations, particularly in the last half, where their secret comes to light and they are compelled to inform their grown son and daughter, who believed themselves to be white, that they are Negroes. The characters are deeply sympathetic and one feels keenly their resentment at a society that compels them to resort to deception in order to make a place for themselves in the world. Although the players are unknown, the acting is excellent, as is the direction. It is a fine motion picture, skillfully produced and handled with courage, sincerity, and honesty, but because of its delicate subject matter the exhibitor must judge for himself whether or not it will be acceptable to his patrons:—

The story opens in 1922 with Mel Ferrer receiving his degree as a Doctor of Medicine and marrying Beatrice Pearson, who, too, was a light-skinned Negro. Stymied by his color, Ferrer cannot make any progress, but he eventually obtains an internship in a Maine hospital by not revealing that he is a Negro. At the hospital he makes an excellent impression on a well-known specialist, who offers to let him take over his father's practice in Keenan, N. H. Ferrer hesitates lest he be compelled to continue living as white, but after the birth of his first child, a light-skinned boy, he accepts the offer for the sake of his son's future. The townspeople are slow to accept Ferrer, but by 1942 he earns their respect and admiration, both professionally and socially. Richard Hylton, his son, attends a college nearby, while Susan Douglas, his daughter, attends the local high school. With the advent of war, Ferrer files for a commission in the Navy, while his son enlists in midshipman's school. As the townspeople prepare a farewell celebration in his honor, the world crashes about Ferrer when Naval Intelligence discovers that he is a Negro and revokes his commission. He and his wife have no alternative but to reveal the truth to their children. The son, disillusioned and embittered, runs off to New York's Harlem to see how the members of his race lived. He becomes involved innocently in a gangfight and is arrested. Canada Lee, a patient police lieutenant, learns of his problem and convinces him that neither he nor his father were to be condemned for seeking to avoid the difficulties of living as a Negro. The boy seeks out his father in a Boston clinic and induces him to return to Keenan. The joyful family reunion is made even more joyful on Sunday when they attend church and their old friends accept them, making it plain that a man's ability, honesty and kindness have nothing whatever to do with the color of his skin.

It was directed by Alfred L. Werker from a screen play by Virginia Shaler and Eugene Ling, based on W. L. White's Reader's Digest story.

Suitable for the entire family.

"One Last Fling" with Alexis Smith and Zachary Scott

(Warner Bros., Aug. 6; time, 64 min.)

Although it has production polish and stars that mean something at the box-office, this domestic comedy-farce is no more than a minor program entertainment. Its flimsy story about marital misunderstandings has its amusing moments, but on the whole it is such a hodge-podge of foolishness that it tires instead of amusing one. It is, in fact, two reel material stretched to feature length. Not much can be said for either the direction or the performances, but the players were up against such trite material and stilted dialogue that there is little they could have done to brighten up the proceedings:—

Bored with being a housewife, Alexis Smith wants to return to the music store she managed while her husband, Zachary Scott, was in the Army. But Scott, having taken over the management himself, insists that her place is at home. Scott arranges for Veda Ann Borg, a beautiful former WAC officer he had met in the army, to become his personal assistant, but through a series of odd circumstances he is

trapped into giving the job to Alexis. On the following day, Alexis wants to celebrate her return to the store by lunching with Scott at their favorite restaurant, but he declines because of a business appointment. Scott's appointment turns out to be a luncheon with Veda to explain why he could not give her the job. Alexis, arriving for lunch at the same restaurant, sees them together and makes no attempt to conceal her jealousy. To further complicate matters, Veda's estranged husband (Douglas Kennedy) storms into the restaurant and knocks Scott unconscious after accusing him of being a home-wrecker. From then on the action concerns itself with Alexis and Scott separating and reconciling several times, with Scott setting off a new battle every time he becomes involved innocently in an incident that gives Alexis a wrong impression. In the end they forgive each other after realizing that they had been childish.

It was produced by Saul Elkins, and directed by Peter Godfrey, from a screen play by Richard Flourney and William Sackheim, based on a story by Herbert Clyde Lewis. Unobjectionable morally.

"You're My Everything" with Dan Dailey and Anne Baxter

(20th Century-Fox, August; time, 94 min.)

Grand entertainment! Handsomely produced and photographed in Technicolor, it is a thoroughly agreeable musical comedy-drama, brimming with the sort of entertainment that will provide all types of audiences with an evening of relaxed pleasure. The story, though simple, has considerable heart-tug and comedy in its depiction of the romance and wholesome family life of a talented young couple, and of the ups and downs of show business during the transition period of the movies from silent flickers to the talkies. The styles, the songs, and the backgrounds of the early 1920's provide enjoyable nostalgic memories, and the insertion of a black and white silent flicker with its flapper heroine and its jerky action is hilariously amusing. The musical numbers, such as "Varsity Drag," "Chattanooga Choo Choo," and "The Good Ship Lollipop" have been beautifully staged and executed, and each is delightfully reminiscent. Dan Dailey comes through with another one of his magnetic performances as a happy-go-lucky song-and-dance man, devoted to his wife and child, and Anne Baxter, as his wife, is completely charming. Shari Robinson, as their child, is a talented youngster, and she more than holds her own in the song and dance numbers in which she appears with the zestful Dailey:—

The story opens in 1924 in Boston, where Dailey meets Anne, daughter of a staid family. Their whirlwind courtship is encouraged by Anne Revere, Anne's spinster aunt, who arranges a speedy wedding between them. As Dailey's wife, Anne breaks into business as a chorus girl in his musical show. Dailey's big break comes when a Hollywood scout catches his performance and invites him to travel to Hollywood for a screen test. He is tested in a love scene, with Anne acting as his sweetheart. When Stanley Ridges, the studio head, sees the test, he wants to sign Anne and skip Dailey. She protests, but Dailey, genuinely happy for her, persuades her to accept. She works her way to stardom as the "Hotcha Girl," while Dailey becomes a star night-club attraction. In 1928 Anne gives birth to a baby girl and, by the time she returns to the studio, she finds that the talkies had replaced silent films, and that she did not suit the new medium. Eager to spend more time with her baby, she accepts the verdict happily. Meanwhile Dailey proves to be the perfect type for musical films, and he becomes a sensational success. His fame fades, however, after the musical cycle runs its course, and he retires to a small ranch with his family. In due time he interests Ridges in starring his daughter, Shari, in a picture, over the objections of Anne, who feared that a movie career would interfere with the child's normal development. She agrees for Shari to star in one picture, but gets into a violent argument with Dailey when he insists that the child start another film. She leaves him, taking Shari with her to Boston. Each refuses to get in touch with the other, but, when Shari's picture has its premiere showing in Boston, Anne's aunt sees to it that all are brought together for the happy ending.

It was produced by Lamar Trott and directed by Walter Lang from a screen play written by Mr. Trott and Will H. Hays, Jr., based on a story by George Jessel. The cast includes Alan Mowbray, Henry O'Neill, Selena Royle and many others.

Excellent for the entire family.

"Red, Hot and Blue" with Betty Hutton, Victor Mature and William Demarest

(Paramount, September 5; time, 84 min.)

"Red, Hot and Blue" is a "screwball" comedy, but it is a good, lively entertainment that should cause plenty of laughter, in spite of the fact that the story is nonsensical. Betty Hutton is the whole show and she is in top form, bouncing around with a vitality that knows no bounds. She puts over several songs in her inimitable slam-bang style. Her "jump" version of Hamlet is an hilarious song number. Although the story makes little sense, one does not mind it, for it has witty dialogue and good comedy situations. The closing sequence, where Betty, aided by Victor Mature, gets into a fight with a mob of gangsters, is slapstick in the extreme, but it is put over very well.—

Betty, a member of an arty theatre group directed by Victor Mature, her boy-friend, is eager to become a big name on Broadway at any cost, despite Mature's objections. Coaxed on by William Demarest, a press agent, Betty agrees to a series of publicity stunts that serve only to create a false impression and cause her to quarrel constantly with Mature. She meets William Tellman, a Broadway gambler who aspires to become a producer, and becomes involved in his mysterious murder when she visits his apartment at midnight to read a script. Demarest capitalizes on the incident and sees to it that the newspapers feature her as the "gangster's moll," causing a complete split between Mature and herself. Returning to her apartment after a police grilling, Betty is confronted by Frank Loesser and several gangster henchmen, who question her about the murder of their boss and kidnap her when they don't believe that she is telling all she knows. Before leaving her apartment, Betty manages to make a crude sketch of Loesser, indicating that he played the piano. June Havoc and Jane Nigh, her roommates, bring the sketch to Mature. He immediately starts to canvass the city's piano tuners and comes across one who recognizes the sketch as that of a man who lived in a Brooklyn warehouse. Mature locates the warehouse when he hears Betty entertaining the gangsters with a screaming song. He gains entrance as a piano tuner and, with Betty's aid, gives the gangsters a sound thrashing before making their escape.

It was produced by Robert Fellows and directed by John Farrow from a screen play by Hagar Wilde and Mr. Farrow, based on a story by Charles Lederer. The cast includes Art Smith, Raymond Walburn and others.

Good family entertainment.

"Rope of Sand" with Burt Lancaster, Paul Henreid, Claude Rains and Corrine Calvert

(Paramount, September 23; time, 104 min.)

Despite its good production values, fine photography, and moments of tense suspense, "Rope of Sand" is no more than a fair adventure melodrama, somewhat overlong and handicapped by a meandering, talky script that telegraphs its development in advance. The desert diamond fields of South Africa serve as an interesting background, but the story never strikes a realistic note and the characters, besides being unconvincing, are unsympathetic. Moreover the story has a lurid quality, and the action, though quite exciting at times, is frequently brutal. The film introduces Corrine Calvert, an attractive French importation, who does well enough in a role that is heavily larded with sex. As a matter of fact, the sex situations, both in action and in dialogue, are such as to make the film unsuitable for children. Peter Lorre appears briefly in a minor character role.—

Imprisoned for three years for having trespassed on the private property of a big South African diamond company, Burt Lancaster, a hunter's guide, returns to the area upon his release, determined to recover a fortune in uncut diamonds, which he had buried in the diamond fields before his arrest by the company police, commanded by Paul Henreid, a vicious man, whom Lancaster hated because of his brutal tactics. Both Henreid, and his superior, Claude Rains, were aware that Lancaster had buried the diamonds but had been unable to make him reveal their location. Learning that Lancaster had returned to the area, Rains makes a deal with Corrine Calvert, a French trollop, to obtain the information from him. To accomplish this, she plays Lancaster against Henreid, but her sympathy goes to Lancaster when he saves her from being harmed by Henreid. She falls in love with him. Caught when he tries to sneak into the

prohibited area, Lancaster is tortured by Henreid to make him reveal the location of the diamonds. Corrine pleads with Rains to intervene, promising to get the secret from Lancaster if he (Rains) would call off Henreid. Rains orders Henreid to release Lancaster, and Corrine, keeping her promise, tries to get the secret from him. Suspecting her, Lancaster tricks Corrine into setting up a scheme whereby he is enabled to compel Henreid to accompany him into the desert unmolested, where he leaves him stranded. He then manages to recover the diamonds and flee to a nearby state. Henreid makes his way back to headquarters and, in revenge, frames Corrine for the murder of a local doctor who had helped Lancaster. Learning of Corrine's predicament, Lancaster returns to the area and, by offering to turn over the diamonds to Rains, obtains his aid in tricking Henreid into signing a confession to the murder. Henreid tries to shoot Lancaster, but Lancaster fires first, killing him. Rains, having witnessed the shooting, admits that he had always despised Henreid and calls the killing a suicide. It ends with Lancaster and Corrine leaving the diamond area to start life anew.

It was produced by Hal B. Wallis and directed by William Dieterle from a story and screen play by Walter Doniger. Strictly adult fare.

"The Great Sinner" with Gregory Peck, Ava Gardner and Melvyn Douglas

(MGM, August; time, 110 min.)

"The Great Sinner" can boast of lush production values and a galaxy of stars to draw patrons to the box-office, but it misses fire as entertainment and is somewhat dreary. Set in fashionable Weisbaden in the year 1860, the story is a mixture of gambling and romance, revolving around a Russian novelist who sets out to cure a corrupt adventuress of her passion for gambling only to fall victim to the fever himself. The plot has its fascinating and exciting moments, particularly when it centers on the gaming tables, but on the whole it never strikes a note of realism in its depiction of the effects of gambling on the different characters. The principal players do well enough with the material at hand, but they are not helped by the pretentious dialogue and the heavy-handed direction. Walter Huston is amusing as a decadent member of the Russian aristocracy, and Frank Morgan, as an incurable gambler, is effective. Brief appearances in comparatively minor roles are put in by Ethel Barrymore and Agnes Moorehead.—

In route to Paris, Gregory Peck, an idealistic Russian novelist, is attracted to Ava Gardner, a beautiful adventuress, who entices him off the train when it reaches Weisbaden, Germany. He traces her to the gambling casino, where he learns that both she and her father (Walter Huston) are addicted to gambling, and that they were callously waiting for the death of Huston's mother (Ethel Barrymore) in order to inherit her fortune. Meanwhile both had been gambling on funds mulcted by Ava from Melvyn Douglas, the casino's suave owner, who considered Ava as security for several IOU notes forged by her father. Although he deplores Ava's code of conduct, Peck falls in love with her and determines to cure her of the gambling habit by taking her to Paris. Huston, dependent on Ava, objects. Realizing that he could overcome Huston's objections by paying off his debt to Douglas, Peck decides to try his luck at roulette. He has fabulous luck and breaks the bank. He immediately offers to clear up Huston's debt but Douglas shrewdly delays the settlement, confident that Peck had been bitten by the gambling bug and would try his luck again. Peck does return to the gaming tables and, before the night is over, he not only loses to Douglas everything he owns but in desperation loses also his future life's earnings. He becomes a complete moral and economic wreck, carefully avoiding Ava, who by this time had renounced gambling because of her love for him. But he takes up with Ava again when her grandmother comes to Weisbaden for a visit and he sees a possibility of sharing in her fortune. Even this hope is lost to him, however, when Miss Barrymore gets a gambling urge and dies at the gambling table as she loses her total wealth. Desperate, Peck enters a church to rob the poor box, but once in there he regains faith and sets out to rehabilitate himself, with Ava at his side.

It was produced by Gottfried Reinhardt and directed by Robert Siodmak from a screen play by Ladislas Fodor and Christopher Isherwood, based on a story by Mr. Fodor and Rene Fuoloep-Miller.

Adult fare.

Among those who recognize that the industry is badly in need of better public relations is Nate Blumberg, president of Universal-International, who announced during the recent New York meeting of his sales forces that the company's employees will be furnished with information that will enable them to become conveyors of good cheer about the motion picture industry.

Mr. Blumberg approved the MPAA's efforts to mobilize all branches of the industry in an overall public relations program, stating that, before a public relations plan can be successful, every person who makes his living out of the industry should appoint himself a committee of one to bring to the attention of the public everything that is good about the industry. But he wants also harmony among ourselves, because, he said, unless we can have peace and good will in our own family we cannot expect to have it from outsiders.

There is much about the motion picture industry's accomplishments that should be brought to the public's attention. For instance, what other medium has done as much as the motion picture to keep 'teen-agers away from saloons? What other medium has brought so much joy and relaxation to the armed forces in the last war, no matter where they were stationed? What other medium has brought to the people of the United States so much knowledge? What other medium has sold so many U. S. Bonds?

Take the latest accomplishment of motion picture industry people who, through Variety Clubs International, have taken over the Will Rogers Hospital at Saranac Lake, N. Y., and have established a medical laboratory to do research work towards finding a cure for tuberculosis. The public should be told of this humane work—it should be informed that part of the profits that the industry is making is put back into a cause that is intended to benefit every inhabitant of the United States.

This paper hopes that the public relations program that will be advocated by an all-industry committee will not be aimed solely at restoring the public's good will towards the motion picture industry; the objective should be also to retain this good will, and this can be done by institutional advertising in every available medium, through which every week, in fact every day, something should be said to the public about the industry's accomplishments.

MAX YOUNGSTEIN'S SOUND VIEWS

Although Max Youngstein, Paramount's Director of National Advertising, Publicity and Exploitation, has not been with the company very long, he has displayed his usual progressive ideas by breaking away from the path that has been established by other companies.

Not long ago, the different major companies announced that thereafter they would discontinue sharing the cost of advertising with the exhibitors, telling them that they will have to pay for all the advertising themselves. Youngstein, however, does not hold with such a policy, for he recently invited the publicity heads of many theatre circuits to meet with him in New York for a consultation about the best methods of making advertising effective.

At that meeting he announced that his company will not only continue cooperative advertising with the exhibitors but will, if anything, increase it.

Max Youngstein has not allowed cobwebs to form in his head. He is always ready to adopt any plan that will help exhibitors take in more money at the box-office.

Perhaps when the other companies see the results of Youngstein's belief in cooperative advertising they will see the light and reverse their stand.

"Not Wanted" with Sally Forrest, Keefe Brasselle and Leo Penn (*Film Classics, June; time, 94 min.*)

A tear jerker. The theme is that of mother love and of a true love between a boy and a girl, in which the girl is shown as having erred and the good boy as having been eventually rewarded by winning the girl. Although the theme is delicate, it has been handled with good taste and tact, for the stress is placed, not on the girl's error, but on the boy's real love for the girl. The scenes of the chase, which show Keefe Brasselle running after the girl to assure her of his undying love, should bring tears even to the eyes of a hardened person. There are other situations with deep human appeal. The direction and acting are first-class; and so is the photography. All in all, "Not Wanted," Ida Lupino's first effort at production, should go over well, particularly with proper exploitation:—

Living with her father and mother in a small community, Sally Forrest works at a short-order counter, next door to an intimate cocktail club. She becomes friendly with Leo Penn, a piano player at the club, and eventually surrenders to him in the belief that he intended to marry her. Penn leaves town for another job, and Sally, feeling guilty, follows him. On the train, Keefe Brasselle, a nice young man who had lost a leg in the war, strikes up an acquaintance with her and learns that they were headed for the same town. He gives her his address if she should ever need help. Penn gives Sally the cold shoulder when he sees her and, out of funds, she appeals to Keefe for a job. He engages her in his gas station and soon falls in love with her. With the birth of her baby nearing, Sally leaves suddenly and, with the aid of a minister, is sent to a maternity home for unwed mothers. She gives birth to the baby but is compelled to give it to a responsible couple for adoption because she had no means of taking care of it. Meanwhile Keefe learns of her whereabouts and of her predicament. He rushes to the hospital, but Sally refuses to see him. Sally leaves the hospital, heartbroken because she had to give up the baby. Wandering about in a semi-dazed condition, she steals a child from its carriage while its mother is shopping. The mother, however, sees Sally walking off with the child and has her arrested for baby-stealing. But when the judge learns of the circumstances he is kindly, as is the child's mother, and Sally is permitted to go free. She finds Keefe waiting for her outside the courthouse, but she considers herself unworthy of him and flees. He runs after her but, because of his wooden leg, is unable to overtake her and collapses. Sally returns to him and they embrace.

The story, an original, was written by Paul Jarrico and Malvin Wald; it was put into screen play form by Mr. Jarrico and Miss Lupino. Arson Bond co-produced it with Miss Lupino, and Elmer Clifton directed it.

Because of the moral it conveys, young men and girls should profit from it.

HARRISON'S REPORTS

VOL. XXXI

NEW YORK, N. Y., SATURDAY, JULY 2, 1949

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Broken Journey—Eagle-Lion (89 min.)	87	
Brothers in the Saddle—RKO (60 min.)	not reviewed	
Calamity Jane & Sam Bass—Univ.-Int'l (85 min.)	90	
Canadian Pacific—20th Century-Fox (94 min.)	42	
Canterbury Tale, A—Eagle-Lion (93 min.)	22	
Caught—MGM (88 min.)	31	
Challenge of the Range—Columbia (56 min.)	not reviewed	
Champion—United Artists (99 min.)	46	
City Across the River—Univ.-Int'l (90 min.)	34	
Clay Pigeon, The—RKO (63 min.)	27	
Colorado Territory—Warner Bros. (94 min.)	82	
Come to the Stable—20th Century-Fox (94 min.)	103	
Connecticut Yankee in King Arthur's Court, A— Paramount (107 min.)	35	
Cover Up—United Artists (82 min.)	34	
Crashin' Through—Monogram (58 min.)	not reviewed	
Crime Doctor's Diary, The—Columbia (61 min.)	48	
Criss Cross—Univ.-Int'l (87½ min.)	11	
Crooked Way, The—United Artists (89 min.)	71	
Dark Past, The—Columbia (75 min.)	3	
Daughter of the Jungle—Republic (69 min.)	42	
Daughter of the West—Film Classics (76 min.)	56	
Dead Man's Gold—Screen Guild (60 min.)	not reviewed	
Death Valley Gunfighter—Republic (60 m.)	not reviewed	
Desert Vigilante—Columbia (56 min.)	not reviewed	
Don't Take It to Heart—Eagle-Lion (90 min.)	15	
Don't Trust Your Husband—United Artists (see "An Innocent Affair") 1948	142	
Doolins of Oklahoma, The—Columbia (90 min.)	91	
Down to the Sea in Ships— 20th Century-Fox (120 min.)	30	
Duke of Chicago—Republic (59 min.)	56	
Easy Money—Eagle-Lion (93 min.)	32	
Edward, My Son—MGM (112 min.)	70	
El Paso—Paramount (101 min.)	35	
Fan, The—20th Century-Fox (79 min.)	54	
Far Frontier, The—Republic (67 min.)	not reviewed	
Feathered Serpent, The—Monogram (60 min.)	20	
Feuding Sisters, The—Eagle Lion (see "Bury Me Dead") 1947	158	
Fighting Fools—Monogram (69 min.)	78	
Fighting O'Flynn, The—Univ.-Int'l (94 min.)	6	
Flaming Fury—Republic (59 min.)	104	
Flamingo Road—Warner Bros. (94 min.)	58	
Flaxy Martin—Warner Bros. (86 min.)	14	
Forbidden Street, The—20th Century-Fox (91 min.)	75	
Force of Evil—MGM (78 min.)	2	
Fountainhead, The—Warner Bros. (114 min.)	102	
Frontier Investigator—Republic (60 min.)	not reviewed	
Frontier Revenge—Screen Guild (57 min.)	not reviewed	
Gay Amigo, The—United Artists (61 min.)	not reviewed	
Girl from Jones Beach, The—Warner Bros. (78 min.)	102	
Great Gatsby, The—Paramount (91 min.)	70	
Green Promise, The—RKO (95 min.)	42	
Gun Law Justice—Monogram (54 min.)	not reviewed	
Gun Runner—Monogram (56 min.)	not reviewed	
Gun Smugglers—RKO (60 min.)	not reviewed	
Harpoon—Screen Guild (83 min.)	not reviewed	
Hellfire—Republic (90 min.)	90	
Henry, the Rainmaker—Monogram (64 min.)	10	
Her Man Gilbey—Univ.-Int'l (77 min.)	94	
Hideout—Republic (61 min.)	54	
Highway 13—Screen Guild (58 min.)	8	
Home in San Antone—Columbia (62 min.)	not reviewed	
Home of the Brave—United Artists (88 min.)	74	
Homicide—Warner Bros. (77 min.)	43	
House of Strangers—20th Century-Fox (101 min.)	98	
I Cheated the Law—20th Century-Fox (71 min.)	14	
I Shot Jesse James—Screen Guild (81 min.)	23	
Illegal Entry—Univ.-Int'l (84 min.)	95	
Impact—United Artists (111 min.)	46	
Incident—Monogram (68 min.)	4	
In the Good Old Summertime—MGM (102 min.)	103	
It Always Rains on Sunday—Eagle-Lion (90 min.)	36	
It Happens Every Spring—20th Century-Fox (87 m.)	75	
Jigsaw—United Artists (71 min.)	43	
Joe Palooka in the Big Fight—Monogram (67 min.)	10	
John Loves Mary—Warner Bros. (96 min.)	18	
Johnny Allegro—Columbia (81 min.)	88	
Judge Steps Out, The—RKO (91 min.)	79	
Jungle Goddess—Screen Guild (61 min.)	not reviewed	
Kazan—Columbia (65 min.)	98	
Kiss in the Dark, A—Warner Bros. (88 min.)	38	
Knock On Any Door—Columbia (100 min.)	35	
Lady Gambles, The—Univ.-Int'l (98 min.)	79	
Laramie—Columbia (55 min.)	not reviewed	
Last Bandit, The—Republic (80 min.)	31	
Last of the Wild Horses—Screen Guild (82 min.)	6	
Law of the Barbary Coast—Columbia (66 min.)	48	
Law of the Golden West—Republic (60 m.)	not reviewed	
Law of the West—Monogram (54 min.)	not reviewed	
Lawton Story, The—Hallmark (111 min.)	63	
Leave it to Henry—Monogram (57 min.)	92	
Life of Riley, The—Univ.-Int'l (87 min.)	19	
Little Women—MGM (121 min.)	34	
Look for the Silver Lining—Warner Bros. (106 min.)	102	
Lone Wolf and His Lady, The—Columbia (59 min.)	48	
Lost Tribe, The—Columbia (72 min.)	67	
Lucky Stiff, The—United Artists (99 min.)	15	
Lust for Gold—Columbia (90 min.)	87	
Ma and Pa Kettle—Univ.-Int'l (76 min.)	51	
Make Believe Ballroom—Columbia (77 min.)	66	
Man About the House, A—20th Century-Fox (93 min.)	19	
Manhandled—Paramount (96 min.)	62	
Mark of the Lash—Screen Guild (60 min.)	not reviewed	
Massacre River—Allied Artists (78 min.)	59	
Mighty Joe Young—RKO (94 min.)	86	
Miranda—Eagle-Lion (79 min.)	10	
Miss Mink of 1949—20th Century-Fox (69 min.)	36	
Mother is a Freshman—20th Century-Fox (81 min.)	39	
Mozart Story, The— Screen Guild (93 min.)	not reviewed	
Mr. Belvedere Goes to College— 20th Century-Fox (83 min.)	54	
Mutineers, The—Columbia (60 min.)	76	

My Brother Jonathan—Allied Artists (102 min.)	92
My Brother's Keeper—Eagle-Lion (86 min.)	32
My Dream is Yours—Warner Bros. (99 min.)	47
Neptune's Daughter—MGM (93 min.)	83
Night Unto Night—Warner Bros. (92 min.)	71
One Night With You—Univ.-Int'l (90 min.)	36
One Woman's Story—Univ.-Int'l (86 min.)	82
Outcasts of the Trail—Republic (60 min.)	not reviewed
Outlaw Country—Screen Guild (76 min.)	not reviewed
Outpost in Morocco—United Artists (92 min.)	51
Place of One's Own, A—Eagle-Lion (92 min.)	16
Portrait of Jennie—Selznick Rel. Org. (86 min.)	3
Prejudice—Motion Picture Sales Corp. (57 min.)	38
Prince of the Plains—Republic (60 min.)	not reviewed
Quartet—Eagle-Lion (120 min.)	39
Red Canyon—Univ.-Int'l (82 min.)	22
Red Menace, The—Republic (87 min.)	86
Red Pony, The—Republic (89 min.)	26
Red Stallion in the Rockies—Eagle-Lion (84 min.)	47
Reign of Terror—Eagle-Lion (89 min.)	83
Ride, Ryder, Ride—Eagle-Lion (58 min.)	40
Riders of the Whistling Pines—Columbia (70 min.)	not reviewed
Rim of the Canyon—Columbia (70 min.)	not reviewed
Roll, Thunder, Roll—Eagle-Lion (58 min.)	not reviewed
Rose of the Yukon—Republic (59 min.)	19
Roughshod—RKO (88 min.)	78
Rustlers, The—RKO (61 min.)	not reviewed
Rusty Leads the Way—Columbia (58 min.)	7
Rusty Saves a Life—Columbia (67 min.)	26
S.O.S. Submarine—Screen Guild (61 min.)	not reviewed
Sand—20th Century-Fox (78 min.)	71
Saraband—Eagle Lion (95 min.)	47
Scar, The—Eagle-Lion (see "Hollow Triumph") 1948	131
Scene of the Crime—MGM (94 min.)	103
Scott of the Antarctic—Eagle-Lion (111 min.)	55
Secret Garden, The—MGM (93 min.)	66
Secret of St. Ives, The—Columbia (76 min.)	94
Set-Up, The—RKO (72 min.)	50
Shamrock Hill—Eagle-Lion (71 min.)	66
Shep Comes Home—Screen Guild (62 min.)	not reviewed
Sheriff of Wichita—Republic (60 min.)	not reviewed
Shockproof—Columbia (79 min.)	20
Sky Dragon—Monogram (64 min.)	75
Sleeping Car to Trieste—Eagle-Lion (95 min.)	55
Slightly French—Columbia (81 min.)	26
Smokey Mountain Melody—Columbia (61 min.)	not reviewed
Snowbound—Univ.-Int'l (85 min.)	38
Son of a Bad Man—Screen Guild (63 min.)	not reviewed
Son of Billy The Kid—Screen Guild (65 min.)	not reviewed
Song of India—Columbia (77 min.)	30
Sorrowful Jones—Paramount (87 min.)	62
South of St. Louis—Warner Bros. (88 min.)	31
Special Agent—Paramount (69 min.)	72
Stagecoach Kid—RKO (60 min.)	not reviewed
Stallion Canyon—Astor (72 min.)	98
Stampede—Allied Artists (78 min.)	71
Stratton Story, The—MGM (106 min.)	67
Streets of Laredo—Paramount (92 min.)	27
Streets of San Francisco—Republic (60 min.)	72
Sun Comes Up, The—MGM (93 min.)	2
Susana Pass—Republic (67 min.)	not reviewed
Take Me Out to the Ball Game—MGM (93 min.)	43
Take One False Step—Univ.-Int'l (94 min.)	91
Tale of the Navajos—MGM (52 min.)	38
Tarzan's Magic Fountain—RKO (73 min.)	14
Temptation Harbor—Monogram (91 min.)	52
This Was a Woman—20th Century-Fox (102 min.)	7
Thunder in the Pines—Screen Guild (61 min.)	not reviewed
Too Late for Tears—United Artists (99 min.)	58
Trail's End—Monogram (55 min.)	not reviewed
Trouble Makers—Monogram (66 min.)	3
Trouble Preferred—20th Century-Fox (63 min.)	6
Tucson—20th Century-Fox (65 min.)	76
Tulsa—Eagle-Lion (90 min.)	51
Tuna Clipper—Monogram (77 min.)	52
Undercover Man, The—Columbia (85 min.)	50
Unknown Island—Film Classics (75 min.)	23
Wake of the Red Witch—Republic (106 min.)	7
Walking Hills—Columbia (78 min.)	39
Waterloo Road—Eagle-Lion (77 min.)	18
Weaker Sex, The—Eagle-Lion (89 min.)	95
West of El Dorado—Monogram (58 min.)	not reviewed

We Were Strangers—Columbia (106 min.)	70
Window, The—RKO (73 min.)	78
Woman in the Hall, The—Eagle-Lion (93 min.)	23
Woman's Secret, A—RKO (85 min.)	27
Wyoming Bandit, The—Republic (60 min.)	not reviewed
Younger Brothers, The—Warner Bros. (77 min.)	74

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)
(Distribution through Monogram)

13 My Brother Jonathan—British cast	July 6
9 Massacre River—Madison-Calhoun	July 20
14 Stampede—Cameron-Storm	Aug. 28

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

143 We Were Strangers—Jones-Garfield	May
144 The Lost Tribe—Weissmuller	May
183 Riders of the Whistling Pines—Autry (70 m.)	May
161 Laramie—Starrett (55 min.)	May 19
105 Make Believe Ballroom—Courtland-Warrick	May 26
145 Lust for Gold—Lupino-Ford	June
146 Johnny Allegro—Raft-Foch	June
109 Crime Doctor's Diary—Baxter	June 9
103 The Secret of St. Ives—Ney-Brown	June 30
The Doolins of Oklahoma—Scott	July
186 Rim of the Canyon—Gene Autry (70 m.)	July
162 The Blazing Trail—Starrett	July 5
102 Kazan—Dunne-Maxwell	July 14
115 Law of the Barbary Coast—Henry Dunne	July 21

Eagle-Lion Features

(165 West 46th St., New York 19, N. Y.)

915 Quartet—British cast	May
921 Saraband—British cast	May
930 Shamrock Hill—Ryan-MacDonald	May
928 The Big Cat—McCallister-Garner-Foster	May
931 Alimony—Neal-Brooke-Vickers	June
939 Don't Take it too Hard—Richard Greene	June
959 A Canterbury Tale—British cast	June
922 Sleeping Car to Trieste—British cast	June
Duel in the Sun—SRO	June
The Paradise Case—SRO	June
Mr. Blandings Builds his Dream House—SRO	June
Intermezzo—SRO (reissue)	June
Portrait of Jennie—SRO	July
Rebecca—SRO (reissue)	July
924 Mr. Perrin & Mr. Traill—British cast	July
964 My Brother's Keeper—British cast	July
Black Shadows—Documentary	July
926 Reign of Terror—Cummings-Dahl-Basehart	not set
917 The Red Shoes—British-made	not set
913 Alice in Wonderland—Live-action puppets	not set

(Ed. Note: Releases followed by "SRO" indicate Selznick Releasing Organization pictures being distributed through Eagle-Lion.)

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

921 Take Me Out to the Ball Game—Sinatra-Williams-Kelly	Apr.
924 Big Jack—Beery-Conte-Main	Apr.
925 The Barkleys of Broadway—Astaire-Rogers	May
926 Edward, My Son—Tracy-Kerr	June
927 Neptune's Daughter—Skelton-Williams	June
928 Wizard of Oz—reissue	July
930 Any Number Can Play—Gable	July
929 The Stratton Story—Stewart-Allyson	July
932 In the Good Old Summertime—Garland	July
931 Madame Bovary—Jones-Van Heflin-Mason	Aug.
933 Scene of the Crime—Van Johnson	Aug.
923 The Great Sinner—Peck-Gardner-Huston	Aug.
920 Tale of the Navajos—Native cast	Regional release
The Secret Garden—O'Brien-Stockwell	not set

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

4824 Sky Dragon—Roland Winters	May 1
4863 Across the Rio Grande—Wakely (formerly "Frontier Fear") (55 m.)	May 15
4810 Mississippi Rhythm—Jimmy Davis (formerly "Melody Roundup")	May 29
4854 West of El Dorado—J. M. Brown (formerly "The Kid Goes West") (58 m.)	June 5

4827	Leave it to Henry—Walburn-Catlett	June 12
4817	Hold that Baby—Bowery Boys	June 26
4864	Brand of Fear (formerly "Range Rogues")— Jimmy Wakely (56 m.)	July 10
4813	Forgotten Women—Knox-Neill	July 17
4842	Shadows of the West (formerly "Mark of the Whip")—Whip Wilson	July 24
4820	Trail of the Yukon—Kirby Grant	July 31
4855	Range Justice (formerly "Cattle King")— J. M. Brown	Aug. 7
4808	The Return Bout—Kirkwood	Aug. 14
4843	Haunted Trails—Whip Wilson	Aug. 21
4812	Jackpot Jitters—Yule-Riano	Aug. 28

Paramount Features
(1501 Broadway, New York 18, N. Y.)

4814	A Connecticut Yankee—Bing Crosby	Apr. 22
4816	Bride of Vengeance—Goddard-Lund	May 6
4813	Streets of Laredo—Holden-Carey	May 27
4817	Manhandled—Duryea-Lamour	June 10
4822	Trail of the Lonesome Pine—reissue	June 17
4823	Geronimo—reissue	June 17
4818	Sorrowful Jones—Hope-Ball	July 4
4819	Special Agent—Eythe-Elliott	July 22
4820	The Great Gatsby—Ladd-Field	Aug. 5
4821	Red, Hot and Blue—Hutton-Mature	Sept. 5

Prestige Pictures Features
(1250 Sixth Ave., New York 20, N. Y.)

(Distribution through Universal-International)

(No national release dates)

One Night with You—Roc-Martini	.....
Corridor of Mirrors—British cast	.....
Her Man Gilbey—British cast	.....
All Over the Town—British cast	.....

RKO Features
(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

Group 7

925	The Window—Driscoll-Hale-Kennedy	.....
924	The Judge Steps Out—Knox-Sothern	.....
926	Roughshod—Livingston-Grahame	.....

Specials

952	A Song is Born—Kaye-Mayo-Cochran	.....
962	Good Sam—Cooper-Sheridan	.....
992	So Dear to My Heart—Disney	.....
963	Joan of Arc—Ingrid Bergman	.....
953	Enchantment—Wright-Niven	.....
954	Pride of the Yankees—Reissue	.....

Reissues

981	The Fighting Gringo—George O'Brien	.....
982	Marshal of Mesa City—George O'Brien	.....
983	Legion of the Lawless—George O'Brien	.....
984	Bullet Code—George O'Brien	.....

(End of 1948-49 Season)

Beginning of 1949-50 Season

001	The Big Steal—Mitchum	.....
002	Stagecoach Kid—Tim Holt (60 m.)	.....
061	Mighty Joe Young—Terry Moore	.....
064	Tarzan's Desert Mystery—reissue	.....
065	Tarzan Triumphs—reissue	.....
091	Dumbo—reissue	.....
092	Saludos Amigo—reissue	.....
	Rosseana McCoy—Granger-Evans-Massey	.....
	The Outlaw—Russell-Beutel	.....

Republic Features
(1790 Broadway, New York 19, N. Y.)

876	Colorado—Roy Rogers (reissue)	May 1
865	Frontier Investigator—Allan Lane (60 m.)	May 2
852	Law of the Golden West—M. Hale (60 m.)	May 9
853	Outcasts of the Trail—Monty Hale (60 m.)	June 8
811	Hellfire—Elliott-Windsor-Tucker	June 26
866	The Wyoming Bandit—Alan Lane (60 m.)	July 15
812	Flaming Fury—Roberts-Cooper	July 28

Screen Guild Features
(255 Hyde St., San Francisco 2, Calif.)

4816	Son of Billy the Kid—La Rue (65 m.)	Mar. 6
4817	Rimfire—Millican-Hughes	.....
4815	Son of a Bad Man—La Rue (63 m.)	Mar. 26

4819	Arson, Inc.—Lowery-Gwynne	.....
4820	Ringside—Barry-Brown-Ryan	.....
4823	Skyliner—Travis-Blake	.....

Selznick Rel. Org. Features
(400 Madison Ave., New York 17, N. Y.)

105	Portrait of Jennie—Jones-Cotten	.....
	The Fallen Idol—British cast	.....
	The Third Man—Welles-Valli-Cotten	.....

Twentieth Century-Fox Features
(444 W. 56th St., New York 19, N. Y.)

913	Mr. Belvedere Goes to College—Webb-Temple	May
914	The Fan—Crain-Carroll-Sanders	May
915	Tucson—Lydon-Edwards	May
953	Guadalcanal Diary—reissue	May
954	The Purple Heart—reissue	May
916	The Beautiful Blonde from Bashful Bend— Gable-Romero-Vallee	June
917	It Happens Every Spring—Milland-Douglas	June
904	The Forbidden Street—Andrews-O'Hara	June
918	Will James' Sand—Stevens-Gray	July
919	House of Strangers—Conte-Robinson-Hayward (formerly "East Side Story")	July
921	Slattery's Hurricane—Darnell-Lake-Widmark	Aug.
920	You're My Everything—Baxter-Dailey	Aug.
922	Come to the Stable—Young-Holm	Sept.
923	I Was a Male War Bride—Grant-Sheridan	Sept.

United Artists Features
(729 Seventh Ave., New York 19, N. Y.)

	Outpost in Morocco—George Raft	.....
	The Gay Amigo—Renaldo (61 m.)	.....
	Champion—Douglas-Maxwell	.....
	Africa Screams—Abbott & Costello	.....
	Home of the Brave—Dick-Brodie-Corey	.....
	Too Late for Tears—Scott-Duryea	.....
	The Great Dan Patch—O'Keefe-Russell	.....
	Love Happy—Marx Brothers	.....
	Black Magic—Welles-Guild-Tamiroff	.....

Universal-International Features
(445 Park Ave., New York 22, N. Y.)

693	The Lady Gambles—Stanwyck-Preston	.....
694	City Across the River—McNally-Fernandez	.....
695	Arctic Manhunt—Conrad-Thurston	.....
696	Take One False Step—Powell-Winters	.....
697	One Woman's Story—Todd-Rains	.....
698	Illegal Entry—Duff-Toren-Brent	.....
699	Calamity Jane & Sam Bass—DeCarlo-Duff	.....

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

815	South of St. Louis—McCrea-Scott-Smith	Mar. 12
816	A Kiss in the Dark—Wyman-Niven	Mar. 26
817	Homicide—Douglas-Westcott-Alda	Apr. 2
818	Sergeant York—reissue	.....
819	Castle on the Hudson—reissue	.....
820	My Dream is Yours—Carson-Day	Apr. 16
821	Flamingo Road—Crawford-Scott-Greenstreet	Apr. 30
822	Night Unto Night—Reagan-Lidfors	May 14
823	Younger Brothers—Morris-Paige	May 28
824	Colorado Territory—McCrea-Mayo	June 11
825	Casablanca—reissue	.....
826	G-Mcn—reissue	June 18
827	The Fountainhead—Cooper-Neal	July 2
828	The Girl from Jones Beach—Reagan-Mayo	July 16
829	One Last Fling—Smith-Scott	Aug. 6

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1607	Indian Serenade—Favorite (reissue) (8 m.)	May 5
1858	Vacation at Del Mar—Screen Snapshots (10½ m.)	.....
1808	Racing Greyhounds—Sports (8 m.)	May 26
1859	Hollywood's Happy Homes—Screen Snap	June 16
1809	Rasslin' Riot—Sports	.....
1505	Cat-Tastrophe—Rhapsody (6 m.)	Junc 30
1656	Community Sings No. 6 (9½ m.)	July 7
1608	Two Lazy Crows—Favorite (reissue) (9 m.)	July 13
1553	Candid Microphone No. 3	.....
1860	Howdy Podner—Screen Snapshot (9½ m.)	July 20
1810	West Point Track & Field Events—Sports	July 27

Columbia—Two Reels

1444 Nothing But Pleasure—
Buster Keaton (17 m.) (reissue) Mar. 31
1434 Trapped By a Blonde—
Hugh Herbert (15½ m.) Apr. 7
1407 Hokus Pokus—Stooges (16 m.) May 5
1435 Flung by a Fling—Schilling-Lane (16 m.) May 12
1445 A Rookie's Cookie—El Brendel
(17 m.) (reissue) May 19
1180 New Adventures of Batman & Robin—
Serial (15 episodes) May 26
1426 Microspook—Harry Von Zell (16 m.) June 9
1446 Crazy Like a Fox—Billy Gilbert
(18½ m.) (reissue) June 16
1408 Fuelin' Around—Stooges (16 m.) July 7
1436 Clunked in the Clink—Vera Vague (16 m.) July 13

Metro-Goldwyn-Mayer—One Reel

K-74 Mr. Whitney Had a Notion—
Passing Parade (11 m.) May 7
W-40 Patch Up Your Troubles—(8 m.) May 14
W-41 Meet King Joe—Cartoon (8 m.) May 28
W-43 The House of Tomorrow—Cartoon (8m.) June 11
K-75 Clues to Adventure—Pass. Parade (10 m.) June 11
W-44 Heavenly Puss—Cartoon July 9
T-18 Roaming Through Northern Ireland—
Traveltalk July 9

Metro-Goldwyn-Mayer—Two Reels

A-2 Heart to Heart—Special (21 m.) May 21

Paramount—One Reel

R8-6 Fairway Champions—Sportlight (10 m.) May 6
P8-8 A Haunting We Will Go—Noveltoon (8 m.) May 13
K8-7 The Lambertville Story—
Pacemaker (10 m.) May 20
E8-4 Lumber Jack & Jill—Popeye (7 m.) May 27
P8-9 A Mutt in a Rut—Noveltoon (8 m.) May 27
X8-6 Spring Song—Screen Song June 3
L8-5 Flying Grandmother—
Unusual Occup. (10 m.) June 3
Y8-5 Goin' Hollywood—Speak. of Animals (10m) June 10
R8-7 Top Figure Champs—Sportlight (10 m.) June 10
J8-5 Seaweed Science—Popular Science (10 m.) June 17
E8-5 Hot Air Aces—Popeye (7 m.) June 24
X8-7 The Ski's the Limit—Screen Song (8 m.) June 24
P8-10 Campus Capers—Noveltoon (7 m.) July 1
R8-8 Sporting Spheres—Sportlight (10 m.) July 8
X8-8 Toys Will Be Toys—Screen Song (7 m.) July 15
E8-6 A Balmby Swami—Popeye (7 m.) July 22
X8-9 Farm Follery—Screen Song Aug. 5
R8-9 Official Business—Sportlight Aug. 5
E8-7 Tar With a Star—Popeye Aug. 12
X8-10 Our Funny Finny Friends—Screen Song Aug. 26
E8-8 Silly Hill Billy—Popeye Sept. 9
X8-11 Marriage Vows—Screen Song Sept. 16
X8-12 The Big Flame-Up—Screen Song Sept. 30

RKO—One Reel

94309 Golf Masters—Sportscope (8 m.) May 6
94208 Helicopter Magic—Screenliner (8 m.) May 13
94705 Country Cousin—Disney (reissue) (7 m.) May 20
94115 Winter Storage—Disney (7 m.) June 3
94310 Mighty Marlin—Sportscope (8 m.) June 3
94209 I Like Soap Because—Screenliner (9 m.) June 10
94116 Bubble Bee—Disney (7 m.) June 24
94706 Ferdinand the Bull—Disney (reissue)
(8 m.) July 15
94706 Ferdinand the Bull—Disney
(reissue) (7 m.) July 15
94117 Honey Harvester—Disney (7 m.) Aug. 5
94118 Tennis Racquet—Disney (7 m.) Aug. 26

RKO—Two Reels

93108 Love that Beauty—This Is Amer. (16 m.) May 27
93705 I Can't Remember—Leon Errol (18 m.) June 10
93109 The Kentucky Derby Story—
This Is Amer. (17 m.) June 24
93706 Oil's Well that Ends Well—Errol (17 m.) Aug. 5

Republic—One Reel

883 Romantic Rumbalia—Cartoon (8 m.) June 1
884 Bungle in the Jungle—Cartoon (8 m.) June 15

Republic—Two Reels

894 King of Jungle Land—
Serial (15 ep.) (reissue) Apr. 23
Ghost of Zorro—Serial (12 ep.) Aug. 6

Twentieth Century-Fox—One Reel

9303 Beauty & the Blade—Sports (9 m.) May
9508 The Kitten Sitter—Terrytoon (7 m.) May
9253 Golden Transvaal—Adventure (8 m.) May
9521 Hook, Line & Sinker—Terry. (reissue) (7m.) May
9509 Happy Landing (Talk. Magpie)—Terry. (7m.) June
9522 Catnip Capers—Terry. (reissue) (7 m.) June
9601 Talented Beauties—Feminine World (10 m.) June
9510 The Catnip Gang (Mighty Mouse)—
Terry. (7 m.) June
8101 Charlie Barnet & Band—Melody (10 m.) July
9511 Hula Hula Land (Talk. Magpies)—
Terry (7 m.) July
9304 Future Champs—Sports (8 m.) July
9512 The Lyin' Lion—Terrytoon (7 m.) July
9254 Maine Sail—Adventure Aug.
9513 Mrs. Jones' Rest Farm—Terrytoon (7 m.) Aug.
9802 The Hunter—Specialty Aug.

Twentieth Century-Fox—Two Reels

Vol. 15 No. 4—Report on the Atom—
March of Time (19 m.) Apr.
Vol. 15 No. 5—Sweden Looks Ahead—
March of Time (18 m.) May
Vol. 15 No. 6—It's in the Groove—
March of Time (19 m.) June

United Artists—One Reel

Scrappy Birthday—Cartune (7 m.) Apr.
Drooler's Delight—Cartune (7 m.) May

Universal—One Reel

4328 Jukebox Jamboree—
Cartune (reissue) (10 m.) May 30
4345 Inch by Inch—Variety Views (9 m.) May 30
4385 Moonlight Melodies—Sing & Be Happy
4386 Minstrel Mania—Sing & Be Happy (10 m.) June 13
4329 The Loan Stranger—Cartune (reissue) (7m.) June 27
4330 Dizzy Acrobat—Cartune (reissue) (7 m.) July 25
4387 Singing Along—Sing & Be Happy (10 m.) Aug. 8
4331 Dizzy Kitty—Cartune (reissue) (7 m.) Aug. 22

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4354 Prairie Pirates—Musical Western (23 m.) May 5
4307 Del Courtney & Orch.—Musical (15 m.) June 1
4355 Nevada Trail—Musical Western June 16
4355 Nevada Trail—Musical Western (23 m.) June 16
4308 Gene Krupa & Orch.—Musical (15 m.) June 29
4309 Spade Cooley & Orch.—Musical (15 m.) July 27
4356 Silver Butte—Musical Western July 28

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5507 English Outings—Sports Parade (10 m.) May 14
5706 Be-Deviled Bruin—Merrie Melody (7 m.) May 14
5309 Flop Goes the Weasel—B. R. Cartoon (7 m.) May 21
5707 Curtain Razor—Merrie Melody (7 m.) May 21
5508 Dude Rancheros—Sports Parade (10 m.) June 4
5605 They're Off—Sports Review (10 m.) June 11
5708 Mouse Mazurka—Merrie Melody (7 m.) June 11
5310 Horton Hatches the Egg—B. R. Cart. (7 m.) June 18
5806 Spring Comes to Niagara—Adven. (10 m.) June 18
5719 Long-haired Hare—Bugs Bunny (7 m.) June 25
5709 Hen House Henry—Merrie Melody (7 m.) July 2
5509 Highland Games—Sports Parade (10 m.) July 2
5405 So You Want to be a Muscle Man—
Joe McDokes (10 m.) July 2

5720 Knights Must Fall—Bugs Bunny (7 m.) July 16
5311 The Egg Collector—B. R. Cartoon (7 m.) July 16
5710 Bad 'ol Putty Cat—Merrie Melody (7 m.) July 23
5510 Daredevils on Wheels—Sports Parade (10m) July 23
5511 Water Wizards—Sports Parade (10 m.) Aug. 6
5312 The Mice Will Play—B. R. Cartoon (7 m.) Aug. 6
5721 The Grey Hounded Hare—Bugs Bunny
(7 m.) Aug. 6

5606 Spills & Chills—Sports Review (10 m.) Aug. 13
5711 Often an Orphan—Merrie Melody (7 m.) Aug. 13

5313 Hinky & the Minnah Bird—B. R. Cartoon
(7 m.) Aug. 20

5512 Sports New & Old—Sports Parade (10 m.) Aug. 20

5406 So You're Having In-Law Trouble—
Joe McDokes (10 m.) Aug. 27

5722 The Windblown Hare—Bugs Bunny (7 m.) Aug. 27

Vitaphone—Two Reels

5105 Perils of the Jungle—Featurette (20 m.) May 7

5006 Cradle of the Republic—Special (20 m.) May 28

5106 Over the Hill—Featurette (20 m.) June 25

5007 The Singing Dude—Special (20 m.) July 9

5008 Down the Nile—Special (20 m.) July 30

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92 Mon. (E) July 13
93 Wed. (O) July 13
94 Mon. (E) July 13
95 Wed. (O) July 13
96 Mon. (E) July 18
97 Wed. (O) July 20
98 Mon. (E) July 25
99 Wed. (O) July 27
100 Mon. (E) Aug. 1
101 Wed. (O) Aug. 3
102 Mon. (E) Aug. 8
103 Wed. (O) Aug. 10
104 Mon. (E) Aug. 15
105 Wed. (O) Aug. 17

Paramount News

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89 Sunday (O) July 3
90 Thurs. (E) July 7
91 Sunday (O) July 10
92 Thurs. (E) July 14
93 Sunday (O) July 17
94 Thurs. (E) July 21
95 Sunday (O) July 24
96 Thurs. (E) July 28
97 Sunday (O) July 31
98 Thurs. (E) Aug. 4
99 Sunday (O) Aug. 7
100 Thurs. (E) Aug. 11
101 Sunday (O) Aug. 14
102 Thurs. (E) Aug. 18

Fox Movietone

53 Friday (O) July 1
54 Tues. (E) July 5
55 Friday (O) July 8
56 Tues. (E) July 12
57 Friday (O) July 15
58 Tues. (E) July 19
59 Friday (O) July 22
60 Tues. (E) July 26
61 Friday (O) July 29
62 Tues. (E) Aug. 2
63 Friday (O) Aug. 5
64 Tues. (E) Aug. 9
65 Friday (O) Aug. 12
66 Tues. (E) Aug. 16
67 Friday (O) Aug. 19

Universal

260 Thurs. (E) June 30
261 Tues. (O) July 5
262 Thurs. (E) July 7
263 Tues. (O) July 12
264 Thurs. (E) July 14
265 Tues. (O) July 19
266 Thurs. (E) July 21
267 Tues. (O) July 26
268 Thurs. (E) July 28
269 Tues. (O) Aug. 2
270 Thurs. (E) Aug. 4
271 Tues. (O) Aug. 9
272 Thurs. (E) Aug. 11
273 Tues. (O) Aug. 16
274 Thurs. (E) Aug. 18

News of the Day

286 Wed. (E) June 29
287 Mon. (O) July 4
288 Wed. (E) July 6
289 Mon. (O) July 11
290 Wed. (E) July 13
291 Mon. (O) July 18
292 Wed. (E) July 20
293 Mon. (O) July 25
294 Wed. (E) July 21
295 Mon. (O) Aug. 2
296 Wed. (E) Aug. 3
297 Mon. (O) Aug. 8
298 Wed. (E) Aug. 10
299 Mon. (O) Aug. 15
300 Wed. (E) Aug. 17

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No. 28

COMPUTATION EASY BUT LOGIC WRONG

Some one on the editorial staff of *Motion Picture Herald* found it easy to add two and two—he found that it makes four. But does it? Let us see!

In the June 25 issue of that estimable paper there is published a report of a speech made two weeks ago by Ellis Arnall, president of the Society of Independent Motion Picture Producers. Speaking before the Motion Picture Industry Council, in Los Angeles, Mr. Arnall pointed out that exhibition monopolies have reached "such proportions that the whole economic structure of our industry in Hollywood is threatened." Elsewhere in his talk he said: "I am sure you are all aware . . . of the shocking fact that motion picture exhibitors, as a whole, in 1948 made net profits, after taxes, of \$200,000,000, while motion picture producers, as a whole, lost money on their operations. It is time that Hollywood became really awakened to what this state of affairs means."

In reporting what Mr. Arnall said, *Motion Picture Herald* added the following in parenthesis:

"(The \$200,000,000 profit referred to by Mr. Arnall would mean that each of the 16,800 theatres, including all types and classes of exhibition, received a minimum average net profit, after taxes, of nearly \$12,000 per theatre. Using as the maximum average an investment of \$100,000 per theatre, each theatre's annual net profit, after taxes, would be a minimum of 10 per cent of its investment. . . .)"

The method the *Motion Picture Herald* writer employed to arrive at his conclusions is called, in the study of logic, a "syllogism." But it is just as logical if he said that "All cheese is green, and since the moon is green the moon must be made of cheese."

Let us, however, be a little more serious: The Department of Justice, in its trial brief filed in 1945 with the U. S. District Court in New York City, in connection with the Government's anti-trust case against the major companies, stated that the total gross receipts of affiliated theatres operated in the United States during the year 1944 was about 500 million dollars, and that this sum was estimated to be approximately one-half of the total gross receipts of all the domestic motion picture theatres, about 17,000 in number.

Assuming that the Government's breakdown was correct, and assuming also that Mr. Arnall's figure of \$200,000,000 profit for exhibition in 1948 is correct, it would mean that the producer-distributors, with only 3,000 theatres, earned one-half of that profit, while the independents, with more than 16,500 theatres earned the other half. In other words, if we are to follow the logic employed by the *Motion Picture*

Herald writer, the independent theatres averaged, not \$12,000, but slightly less than \$6,000, as against more than \$33,300 per producer-owned theatre.

But even these figures do not reflect a true picture, for in computing the profits made by each independent exhibitor one must take into consideration the fact that a theatre, such as the Picadilly, in Chicago, owned by my good friend Arthur Schoenstadt, or the Radio City Music Hall, in New York, both of which cost millions of dollars to build and have tremendous seating capacities, must be allocated a greater percentage of the \$100,000,000 profit credited to independent exhibition in 1948 than a small theatre in a rural community, running three or four shows a week. When one takes into consideration that it would take the combined profits of several hundred of these small theatres to match the profits of the Radio City Music Hall, it becomes obvious that there are many small independent theatres that probably end the year with much less than \$2,000 in profits.

But no matter what figures one takes they are all wrong, because no one knows what profits the combined theatres made, and how much each one earned. But we all know that, when the affiliated theatres had their own way, when these theatres could take films away from their competitors, no matter how much the independent exhibitors were willing to offer, their profits must have been enormous. The late Sidney Kent, who was general sales manager of Paramount as well as president of Fox, used to say that 85% of the producer-distributors' income came from their affiliated theatres.

And where does the *Motion Picture Herald* writer get his \$110,000 as the average investment per theatre?

Of course, the use of the word "average" covers a multitude of sins. Nobody can challenge him, because nobody knows the exact amount invested in each theatre.

Even Mr. Arnall's statement is gratuitous. How does he know that the theatres in the United States made \$200,000,000 profit in 1948? Where and how did he get his figures. How can he convince us that the figure is accurate?

I would not have tried to disprove the figures of both Mr. Arnall and the *Motion Picture Herald* were it not for the fact that the producers and distributors constantly harp on the profits the exhibitors supposedly make and at the same time picture themselves as ready to go to the poorhouse. On several occasions, producer-distributor people have pointed out to me the fact that exhibitors go to Florida for their vacations, own yachts, and live in luxury and comfort. But has any one ever tried to note the num-

(Continued on back page)

**"Follow Me Quietly" with
William Lundigan and Dorothy Patrick**
(RKO, no rel. date set; time, 59 min.)

A good program murder mystery thriller. It has considerable suspense and a bang-up thrill climax, making it the sort of melodrama that should go over well with those who enjoy this type of film fare. The story, which revolves around a young police lieutenant's persistent efforts to track down a mysterious psychopathic killer, is not unusual, but it is exciting and holds one's interest all the way through. The closing scenes, where the police pursue the maniacal killer into an abandoned gas plant and the hero corners him near the top of the structure, are highly melodramatic. There is some romantic interest, but it is incidental:—

The whole police force of a big city is upset by the crimes of a psychopathic killer who calls himself "The Judge," strangles his victims on rainy nights, and leaves mocking notes besides their bodies taunting the police over their failure to catch him. Assigned to the case, William Lundigan, a police lieutenant, finds himself annoyed by the persistence of Dorothy Patrick, writer for a sensational crime magazine, who trails him in the hopes of getting an exclusive story. Told to get the killer or resign from the case, Lundigan uses the few available clews he had gathered to build a life-sized but faceless dummy, as much like the killer as possible. The first break in the case comes when "The Judge," after strangling his latest victim, leaves at the scene an old but undamaged copy of Dorothy's magazine. Dorothy deduces that the copy was bought at a second-hand book store, and Lundigan, armed with photographs of the dummy, canvasses the book shops and finally locates one dealer who sold the magazine. He informs Lundigan that the buyer was a steady customer. Convinced that "The Judge" lived somewhere in the neighborhood, Lundigan eventually locates a cafe waitress who recognizes the back of the dummy as that of a regular patron, and even gives Lundigan his name and address. Aided by his assistant, Jeff Corey, Lundigan lies in wait for the killer (Douglas Spencer), but as "The Judge" approaches his room he senses the trap and flees. They pursue him into an abandoned gas plant, where Lundigan corners him near the top of the structure. In a desperate struggle, Lundigan is nearly killed, but he manages to save himself as the killer slips from a steel ladder and plunges to his death.

It was produced by Herman Schlom, and directed by Richard O. Fleischer, from a screen play by Lillie Hayward, based on a story by Francis Rosenwald and Anthony Mann. The cast includes Chas. D. Brown, Paul Guilfoyle, Frank Ferguson and others. Unobjectionable morally.

**"Once Upon a Dream"
with an all-British cast**

(Eagle-Lion, no rel. date set; time, 87 min.)

A fairly amusing lightweight comedy, best suited for sophisticated audiences. It is a British production. The thin story is built around an attractive matron who dreams that she had an affair with her husband's handsome orderly and wakes up believing that it had not been a dream. It is a conversation piece, given more to talk than to action, but the comedy is sly and the proceedings are good for many chuckles, in spite of the fact that the story is developed along obvious lines. It is a modest British offering at best, and its greatest weakness is in the lack of names to attract American audiences. The players, however, handle their roles competently:—

While waiting for the demobilization of her husband, Guy Middleton, a major in the army, Googie Withers keeps smiling through her troubles, including the failure of her dress shop, the vexations of the bankruptcy court, and the unwelcome attentions of Hubert Gregg, her husband's close friend. She finds herself helpless until the arrival of Griffith Jones, her husband's orderly, whom Middleton had sent ahead to look after the house and garden pending his homecoming. Handsome and efficient, Jones proves to be the perfect servant. Googie arranges for Jones to prepare a special champagne dinner to receive her husband, but Middleton arrives late, a little drunk and tired, and goes straight

to bed. Googie, bitterly disappointed, goes to sleep too. She has an idyllic dream in which Jones makes love to her in the garden and, upon parting, gives her a spray of roses. On the following morning, Middleton awakes refreshed and, as a peace offering, lays a spray of roses on her pillow. When she sees the roses upon waking, Googie believes to her horror that she had not been dreaming. She tries to prove to herself that her fears are imaginary, but conflicting bits of evidence only serve to convince her that her affair with Jones had not been a dream. She becomes involved in several arguments with both Jones and her puzzled husband, and is further aggravated by unintentional remarks that lead her to believe that Middleton was encouraging an affair between Jones and herself. But after many misunderstandings her doubts are resolved when she learns that it was Middleton who had left the roses on her pillow. Worked into the proceedings are Googie's troubles with Middleton's wealthy but eccentric aunt, to whom she looked to pay her debts and save her from bankruptcy.

It was produced by Antony Darnborough and directed by Ralph Thomas from a screen play by Patrick Kirwan and Victor Katona. Adult entertainment.

**"Forgotten Women" with Elyse Knox,
Edward Norris and Robert Shayne**

(Monogram, July 17; time, 65 min.)

Good. It is a story about four women, three of them threatened with divorce, but reconciliation being effected in the end, bringing happiness to all. There is deep human interest in many of the situations, the most moving situation being in the courtroom scene, where the judge hears the divorce case of the couple with the child. The boy, about nine, is awkward as an actor, but he succeeds in touching every one's heartstrings by his sincerity as an unhappy child. William Beaudine, the director, has succeeded in presenting a finished production. The acting of all is good, with the exception perhaps of Theodora Lynch, who is awkward at times. But the human interest in the story overcomes this slight defect. There is comedy, too. The settings are fine, and the photography sharp:—

Elyse Knox, Theodora Lynch, Veda Ann Borg, and Noel Neill, each with grief in her heart, meet in a cafe almost daily to drown their sorrows. Noel had had unhappy experiences with men; Elyse is getting a divorce; Veda is separated from her husband; and Theodora is threatened with divorce unless she gives up her singing career and decides to devote her time to her young son. While in a mean mood after having had several drinks, Theodora leaves the saloon in a huff and runs down a pedestrian with her car, killing him. At the inquest, Robert Shayne, her husband, defends her successfully, but when they return home he tells her that she is guilty. Deeply hurt, she leaves him, determined to obtain custody of their son (Paul Frison), who had been placed in a military school. The youngster, learning of the disagreement between his parents, becomes unhappy. In the meantime, Elyse finds happiness in the company of Edward Norris, a charming, wealthy young man; Veda meets Billy Kennedy, her husband, and becomes reconciled with him; and Noel continues her job as a telephone operator. Theodora and Shayne meet in court for the divorce, but Selmer Jackson, the judge, is able to convince them that they were both selfish, and that a divorce would make their son a very unhappy boy. The youngster helps Kennedy to bring about a reconciliation between his parents. Meanwhile Veda nearly wrecks her happiness again when she visits the cafe to show off the new car her husband bought for her. She overstays and, while returning home at a high rate of speed, wrecks the car. Kennedy, however, forgives her. At the cafe, Norris makes an effort to persuade Elyse to marry him, but she refuses. As she rises to leave, she comes upon Warren Douglas, her husband, and runs into his outstretched arms.

Jeffrey Bernerd wrote the story and produced it, and William Beaudine directed it. W. Scott Darling wrote the screen play.

Because the subject matter has been handled with good taste, the picture should not prove objectionable to young folk.

"Hold That Baby" with the Bowery Boys

(Monogram, June 26; time, 64 min.)

Like most of the other pictures in the Bowery Boys series, "Hold That Baby" is a fast-moving comedy-melodrama, the sort that should easily satisfy as a supporting feature in small-town and neighborhood theatres. Most of the comedy is of the slapstick variety, but it is the kind of stuff that always manages to get laughs from the youngsters and action fans. This time the Bowery Boys operate a laundromat establishment and become unwilling kidnappers in a dire plot to cheat a baby out of a huge inheritance. The story is extremely thin, but it has some suspense and gives the players ample opportunity to indulge in their familiar rowdy antics:—

When Leo Gorcey and Huntz Hall lose their laundry licenses after wrecking their truck, they talk Bernard Gorcey into allowing them to use the back room of his malt shop for a laundromat. One day the boys find a baby on the premises, hidden there by Anabel Shaw to hide him from her neurotic aunts (Ida Moore and Florence Auer), who had succeeded in committing her to a sanitarium in a plot to gain the rich estate left by their brother to the baby. Frankie Darro and John Kellogg, gangsters, discover that the baby found by the boys is the missing heir; they visit the aunts and offer to return the baby for the \$25,000 reward promised. The aunts, however, offer to pay the gangsters \$50,000 to keep the baby hidden for several more days so that he will not be present at the reading of the will. Mystified when the gangsters threaten to kill them unless they keep the baby under cover, Gorcey and Hall investigate and learn that Anabel had been confined to a sanitarium. Both go to the sanitarium, where Gorcey, posing as a doctor, helps her to escape after learning the truth. They go to the laundromat to fetch the baby only to become the gangsters' prisoners. But after a riotous fight, in which the laundromat is wrecked, the boys get Anabel and her baby to the will-reading in time to prevent the aunts from obtaining the inheritance. With the baby accepted as the right heir, the aunts are jailed.

It was produced by Jan Grippo and directed by Reginald Le Borg from an original screen play by Charles R. Marion and Gerald Schnitzer. Suitable for the family.

"Daybreak" with Ann Todd and Eric Portman

(Univ.-Int'l, no rel. date set; time, 81 min.)

This is a mature, well-acted British-made drama, but it is gloomy and depressing. Moreover, it is handicapped by a story which, though simple and familiar, is presented in a confused and involved manner. Set in England, most of the action takes place aboard a barge and revolves around the conflicting emotions of an attractive woman, the barge owner's wife, who struggles unsuccessfully against her susceptibility to the virile manliness of a young sailor while her husband is away on business. There is a grim reality about many of the situations, and the presentation of its theme and characters is strong, but the tragic ending and the heavy, somber mood will probably limit its appeal to American audiences:—

Eric Portman, a middle-aged barber, inherits his father's barge business. When he meets and falls in love with Ann Todd, a homeless girl, he decides to marry her and convert one of the barges into a home. Unknown to any of his friends, even to Ann, Portman was also the public hangman. Because of his frequent absences on "official" business, Portman engages Maxwell Reed, a handsome Scandinavian seaman, to help him run the barge business. Reed, a conceited young man, forces his attentions on Ann during Portman's trips away from the barge, and she finds herself attracted by his virile manliness. Frightened at what might happen between Reed and herself, Ann pleads with Portman not to go away and leave her alone, but he treats her appeals lightly. One night he returns to the barge unexpectedly and finds Ann and Reed in a compromising situation. The two men fight, and Portman, knocked overboard, disappears. Reed is charged with his murder, and Ann, believing Port-

man dead, commits suicide. Portman, however, had dragged himself ashore and had taken shelter with his former barbershop partner. Subsequently, Portman is called to officiate at Reed's hanging. He relishes the opportunity of avenging Ann's death, but at the last minute he is unable to go through with it and reveals himself as the man whom Reed was accused of "murdering." As the authorities try to disentangle the puzzle, Portman commits suicide by hanging himself.

It is a J. Arthur Rank presentation, produced by Sydney Box and directed by Compton Bennett, from a screen play by Muriel and Sydney Box, based on a story by Monckton Hoffe. Adult fare.

"Anna Lucasta" with Paulette Goddard, William Bishop and John Ireland

(Columbia, August; time, 86 min.)

Although highly successful as a Broadway play, this screen version of "Anna Lucasta" is a disappointment. The chief trouble with the story is its vagueness, a condition that was, no doubt, brought about by the drastic censorship required to put the story on the screen. For instance, the confused mixture of love, jealousy and hate that the father feels for his wayward daughter, and the hate she feels for him, are not clearly defined. The implication, though it is not stated, is that he desired her himself and that she despised him for it, but the vagueness surrounding this phase of the story weakens its dramatic punch. As entertainment, the picture is unpleasant and lurid, and the action is set in sordid surroundings. Moreover, most of the characters are unsympathetic, being either cruel or conniving. Miss Goddard, as the wayward daughter, plays the role with all the sex at her command, at times behaving in so sensual a manner that she certainly leaves nothing to the imagination. On the whole, the story is never quite convincing, and it is due more to the good acting than to the story itself that one's interest is held. As a play, the story had an all-Negro cast, but the screen version has been changed to revolve around white characters.

The story opens in a Pennsylvania steel town in the home of an impoverished family, including Oscar Homolka, the brooding, moody father; Lisa Golm, the hard-working mother; Walt Bissell, their shiftless son, and Gale Page, his guileless wife; Mary Wickes, Homolka's grasping daughter, and Broderick Crawford, her husband, who tries to run the family with his domineering tactics. When a letter arrives for Homolka informing him that William Bishop, son of an old friend, was coming to town with \$4,000, planning to find a wife and farm, the conniving members of the family, led by Crawford, scheme to bilk him of the \$4,000 by foisting on him Paulette Goddard, Homolka's wayward daughter, whom he had thrown out of the house several years previously. Homolka refuses to allow Paulette to come back home, but Crawford bullies him into going to New York to fetch her. He finds her in a Brooklyn waterfront cafe, down on her luck and consorting with two drunken sailors, John Ireland and James Brown. He tricks her into returning home by inferring that her mother is ill. Arriving in town, Bishop, naive, does not sense the type of life Paulette has led, nor does she realize the machinations behind the summons to return to her family. Homolka tries to keep them apart, but they fall in love. When Bishop proposes marriage, Paulette grasps the opportunity for a new life and accepts. Immediately after the marriage ceremony, while Bishop is away for a few moments, Ireland arrives and tries to persuade her to run off with him. Homolka comes upon them and, accepting the worst interpretation of the situation, demands that she leave immediately with Ireland lest he expose her past to Bishop and ruin him. Brokenhearted, she sacrifices herself in the interests of her husband and returns with Ireland to her old waterfront haunts. There, she goes back to a life of degradation, until Bishop seeks her out and convinces her that he wanted her to be his wife.

It is based on the play by Philip Yordan, who produced the picture and wrote the screen play with Arthur Laurents. It was directed by Irving Rapper.

Strictly adult fare.

ber of exhibitors who go to Florida, own yachts, and live in luxury? And has any one ever tried to determine how much of the independent exhibitor's income for luxury living comes from his theatre business? Many exhibitors engage in other lines of business, at times more profitable than their picture theatres. They make real estate investment, own hotels, restaurants, automobile dealer franchises, and other businesses. And it is this added income that enables a few of them—very few, to go to Florida for a vacation.

HARRISON'S REPORTS hopes that the trade papers as well as industry figures will be more careful in the future not to sling the profit figures as a cook slings flapjacks; they must always bear in mind that taking figures in vain and sticking in the word "average" to escape blame and ridicule may do much harm.

USING THE SCREENS TO PLUG HOLLYWOOD WITH EFFECT

Several of the Metro-Goldwyn-Mayer pictures that I saw recently had at the end the words, "Made in Hollywood U.S.A."

HARRISON'S REPORTS hopes that every producing company will follow the MGM example and use its pictures to advertise Hollywood. There is no reason why they should not do so, for we want the world to continue to be reminded that the best motion pictures are made in the United States.

It will not be plagiarism of an idea if every film company should tag its pictures with the legend "Made in Hollywood U.S.A.;" it will be something that should have been done a long time ago.

As a matter of fact, the tag "Made in Hollywood U.S.A." should be put, not at the end, but in the introductory title, and if possible in both spots, the beginning and the end.

In talking to Bob Thomas, of the Hollywood Citizen-News, Dore Schary, the MGM production executive, said the following:

"We are going to miss on some of our product. It is normal that we do. But, generally, we are confident that we are going to be very proud of our product, and that it will reflect the best in motion picture making and reflect much of the best things about the American personality.

"Because our films also play overseas a great deal, and because we are going to be generally proud of them, we have put the legend 'Made in Hollywood U.S.A.' on our product.

"I would like to see it on all Hollywood films, because over the long pull and on the record, I think we do a damned good job."

SANDERS' THEATRES

BROOKLYN, N. Y.

June 28, 1949

Dear Pete:

In regards to your statement [June 25 issue] about Chick Lewis' Trade Review of June 18:

After reading it, I am forced to give you my opinion of the trouble in our business. There is nothing wrong with the theatre business that a good picture cannot cure. You state that the producers are not advertising enough. They are not making any pictures worth while advertising. They have 'bally-

hood' some pictures so much, which were entirely disappointing to the public and the theatre owners. In fact, the theatre owners were ashamed to meet the public when they showed the pictures and that caused loss of confidence of theatre owners to producers and the public to the theatres.

What the producers ought to do, in order to reduce the cost of production, is to keep their salaries but reduce expense accounts and those high-powered salesmen's salaries; make good pictures and advertise them. Then, the cure would be there.

I know you, Pete, too well, and I am sure that you will agree with my remarks.

Sincerely yours,
(signed) RUDOLPH SANDERS

"Air Hostess" with Gloria Henry, Ross Ford and Audrey Long

(Columbia, no rel. date set; time, 60 min.)

A mildly pleasing entertainment, but it has fairly good box-office possibilities, for the story, which deals with a school that trains girls to be flying hostesses, is different and lends itself to exploitation. There is some comedy, and several of the situations hold the spectator in tense suspense. One such situation is where the heroine jumps from a plane and finds it difficult to pull the cord that would open her parachute. The relationship between Gloria Henry and her classmates is interesting. The direction and the acting are good, and the atmosphere realistic. The photography is sharp:—

Helen Mowery, a graduate of Leatrice Joy's school for air hostesses, induces her sister, Gloria Henry, a librarian, to enroll in the school. There, Gloria meets as classmates Audrey Long and Marjorie Lord. She meets also Ross Ford, a flyer, with whom she falls in love. Audrey, a designing girl bent on meeting Ross' boss, a wealthy sportsman, uses Ross to gain her objective, but her tactics lead Gloria to believe that Ross was "two-timing" her, causing her to break with him. Meanwhile Marjorie meets William Wright, a war buddy of her husband, who had been killed in the war. Wright falls in love with her, but she is too absorbed with the memory of her dead husband to return his love. The girls go through the strenuous preliminary training course and, on the day set for parachute jumping practice, Gloria learns that her sister had been killed in an air crash. She loses her nerve, refuses to jump, and quits the school. Before long, however, memories of Ross and of the school come to her mind and she returns to complete her training. But she loses her nerve again in parachute jumping practice. Audrey, to help her conquer her fear, purposely insults her by calling her a coward. Her pride hurt, Gloria makes the jump, narrowly missing death when she becomes confused and delays pulling the cord. When Audrey faints after Gloria completes the jump safely, Gloria learns that her insult was part of the act to induce her to jump. It all ends with Gloria and Ross becoming reconciled, and with Marjorie realizing her love for Wright and agreeing to marry him.

Wallace MacDonald produced it, and Lew Landers directed it, from a screen play by Robert Libott and Frank Burt, based on a story by Louise Rousseau.

Not objectionable for young folk.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXI

SATURDAY, JULY 16, 1949

No. 29

AN EFFECTIVE GOOD-WILL GAINING METHOD

The July 4 issue of *Life* magazine contains a Shell Oil advertisement, the purpose of which is to gain the public's good will.

Instead of talking about oil and oil products, the advertisement deals with something that is foreign to oil.

The first thing that attracts one's attention is a picture of a magnified insect, perched on a stool in a prison cell and ready to have a meal from food on a wall table before it. Next to that picture is the reading matter, headed by, "The Criminal ate a hearty meal. . . ." And below it is the story the advertising man tells for Shell Oil; it reads partly as follows:

"Coddled almost beyond belief, insect pests—at the Shell Agricultural Laboratory—live their happy lives in the shadow of the executioner.

"Said one observer: 'We feed bugs to fatten them, then kill 'em.' But the sentence of death is passed on *whole species*—as well as on individual insects—as Shell scientists work to reduce a crop damage bill which now runs to millions of dollars a year. . . ."

It then goes on to give the names of numerous insect pests that the Shell research scientists were able to eradicate by their chemical discoveries.

The last paragraph reads as follows:

"Developing better pest control methods is only one type of research by which Shell demonstrates leadership in the petroleum industry, and in petroleum products. Whenever you see the Shell name and trade mark, Shell Research is your guarantee of quality."

The advertisement has been designed, not to sell the company's product, but to impress the reader with what the Shell Oil Company does for the benefit of the public.

Only in the last line of the last paragraph does the advertisement mention the work of Shell Oil, and then in a very subtle way.

The advertisement is intelligent and cannot help influencing in a favorable way those who will read it.

Imagine what the motion picture industry could do to gain public good will when the product it sells is, not prosaic oil or any other kind of merchandise, but emotion—entertainment, which is nothing but emotion stirred.

Millions of dollars a year have been lost all along by the short-sighted attitude of the motion picture industry's leaders. Instead of bewailing the poor box-office returns, they could have been floating in wealth, and along with them the exhibitors and every one else connected with the industry. But jealousy and suspicion of one another prevents them from undertaking something that will help the other fellow, even

though, in undertaking such a campaign, they will help also their own customers.

When Eric Johnston first came into this industry, HARRISON'S REPORTS had hopes that he, being a new man, and coming from the world of business, would be able to enlighten the industry's leaders as to the necessity of doing institutional advertising to help the industry's public relations. But, with the exception of a feeble attempt, and only lately, he has not succeeded in selling the idea to them.

Johnston could have made a name for himself had he led instead of being led. If the industry leaders won't do what he suggests, a threat to resign, giving his reasons to the public, would, in this paper's opinion, have brought them to him helter-skelter.

There is still time for Johnston to take a determined stand. But has he the courage to do it?

BILL RODGERS' FARSIGHTEDNESS

In a recent interview with a weekly *Variety* reporter, William F. Rodgers, MGM vice-president in charge of distribution, stated that his company will not hold back its big pictures regardless of hot-weather conditions or declining box-office grosses.

Pointing out that "a good picture always does good business," Mr. Rodgers stated that his company's pictures will be released to the theatres as soon as they are available from the studio. "By holding back on good films," he added, "you only further the bad business that you complain about. Besides, you never know whether business is poor because of weather or general conditions, or because good pictures are not being shown in the theatres."

Mr. Rodgers intimated that, since the theatres must operate twelve months in the year and should have box-office product for the purpose, the practice of holding back better product is unfair to the exhibitors. "After all," he said, "one hand washes the other. If we don't give the exhibitors films that gross, we can't expect them to continue in business."

Bill Rodgers is to be congratulated for his farsightedness in not holding back top pictures for better times. Most distributors think it is wise to hold their strong pictures back during the summer season, but their action serves only to surrender the entertainment field to other forms of diversion, with the result that many people get out of the movie-going habit.

At a time when the industry must do everything in its power to re-enlist the interest of the public in movies, it behooves the distributors to release as many big pictures as possible during the summer season. If the other distributors should follow Bill Rodgers' lead, their action would greatly aid the efforts the exhibitors are making to keep alive the public's interest in movies.

THE BOX-OFFICE DECLINE AND ITS CAUSES

(Continued from last page)

"WASHINGTON, D. C.: Chain and independent operators find drop between 10 and 26 per cent compared with last year, with all agreed that 'poor pictures' are forcing would-be movie-goers to other diversions. Television acknowledged a major competitive factor, with 50,000 sets in the city and night sports' not offset by a sufficiently 'strong product,' according to one theatre man. 'With a good, decent picture, business is always good,' said another. Loew houses off 10 per cent here.

"RICHMOND: Leading operators say attendance in this area is generally ahead of last year. One state chain (15 theatres) noted, however, 'sharp' decline since Easter, blamed on 'spotty' product, and another cited 12 per cent decrease since March, with receipts up 1 per cent due to increased ticket prices. 'Mediocre films' and 'cautious spending' blamed. Television (4,000 sets in area) is bothering only two elite neighborhood houses.

"CHARLOTTE: Declines of from 15 to 20 per cent here (and in other cities in Carolinas) in the past three months blamed chiefly on "sameness" of pictures and disposition of population to outdoor diversions. Drive-in theatres have had no comparable decline. Said one manager: 'The only variation in pictures we've had is in the titles.'

"ATLANTA: Attendance in this area has been holding its own by comparison with same period last year, despite a three-week-long trolley operators' strike. One large house, which played several reissues last year, reports even better business, accounted for by 'new product.' Actually, theatre operators paying slightly more amusement taxes this year than last.

"NEW ORLEANS: With one exception, theatre operators here say grosses well below those of same period a year ago—as much as 20 to 25 per cent, according to one manager with a large chain. 'Lack of good product' and 'uncertainty which is causing people to watch their spending' principally blamed. The one exception is manager of newest downtown theatre, who says his receipts ahead of last year by a small margin.

"ST. LOUIS: Theatre business here a 'good 15 per cent' under last year, but no abnormal drop recently. Some seasonal factors—municipal opera (which draws 10,000 nightly for twelve weeks), baseball and other recreations—blamed, along with 'generally slacking business' and local elimination of street-car passes. One leading manager believes television (an estimated 30,000 sets) has cut into audience heavily.

"CLEVELAND: Decreases in receipts ranging from 6 to 30 per cent have been suffered by theatres here in past five months, with neighborhood theatres in industrial areas hit particularly hard. With 48,000 workers laid off, people are retrenching, going to parks and sandlot ball games. 'Lack of good pictures' mentioned as a factor, with opinion divided as to actual inroads of television.

"DETROIT: A progressing decline in theatre receipts has thrown them off about 20 per cent in recent

months. Except for one severe drop during the month-long Ford strike, however, a 'general business recession is not blamed.' 'Good shows draw as well as ever,' says a manager of one major chain, 'but our patrons are getting more choosy. Baseball, the beaches and television, to a small extent, have their effect. And some of the old stars are losing their appeal.' A general price reduction has been expected here for weeks.

"CHICAGO: Estimates of curtailed theatre patronage in this area as high as 20 per cent are accepted by a spokesman for a major downtown theatre and chain, with another reporting 'a recent four-to-five-week frightening abnormal drop.' Managers blame 'light' product and 'a combination of growing unemployment and television competition.'

"MILWAUKEE: Receipts have been dropping sharply this summer as compared with last. Spokesman for a chain operating through Wisconsin claimed grosses in larger cities off about 35 per cent, with some Milwaukee neighborhoods off as much as 50 per cent. Only one downtown operator claimed business as good as last year. 'Shopping' by the public and increased interest in television held responsible. Ticket prices not considered a factor.

"MINNEAPOLIS: Decline here has been steady since November, with receipts in Twin Cities running now 15 per cent below last year. Theatre men not sure whether to blame general business slow-down, television or quality of pictures. Apparent good pictures still pay off. Some houses have turned to double features as lure.

"DES MOINES: Weak product is held responsible for whatever decline there has been in movie attendance hereabout, said by an official of Iowa United Theatres to amount to 'perhaps 15 per cent.' Crime pictures are unpopular, while 'good comedies' are breaking records, it is said. Also 'people are hanging on to their money,' said the manager of local RKO theatre, who acknowledged a drop of 'nearly 25 per cent' in receipts.

"KANSAS CITY: Although receipts here are down 20 per cent from the same time last year, pictures classed as 'good entertainment' still draw as well as during the boom years. 'Now the people are simply in a position where they have to pick and choose,' says the manager of one chain. Drive-in theatres also charged with taking audiences and confusing taste.

"OKLAHOMA CITY: Receipts running from 10 to 20 per cent off, with people apparently having less money to spend and cutting entertainment budgets. Heavy amusement tax, forcing higher priced ticket, believed a factor, but business at drive-ins about the same as last year. Television not appreciable competition here.

"DALLAS: Business off consistently about 20 per cent from last year, with the exception of a three-week period in which 'jingle contests' inspired a spurt. Poor and 'spotty' product blamed, with a 'good' picture (recent opening of 'Neptune's Daughter' cited) sure to do 'prosperous business.'

"ALBUQUERQUE: Chain which operates eight of thirteen houses here, including one drive-in, reports 20 per cent slump after Easter, with 10 per cent regained in last two weeks. Tightening of consumer purse strings is held mainly responsible.

"DENVER: Estimates ranging from no decrease to a 25 per cent drop since last winter are given by theatre men here. Spokesman from Colorado Association of Theatre Owners say drop is 15 per cent in state. Audiences found 'shopping,' but arrival of tourists is expected to boost grosses.

"SALT LAKE CITY: Leading theatres in this area—and in eight key cities of Utah and Idaho—report a decline of 18 to 20 per cent under last year. Tightened incomes (many workers have lost overtime payments in past few weeks) considered a main reason. Poor pictures are also blamed.

"LOS ANGELES: Business has skidded markedly in recent weeks, ranging up to an estimated 20 per cent. Reasons given are not enough 'good' pictures, more competition for consumer's dollar (autos, washing machines, etc.), business recession—but, not television, as decline appears comparable outside TV range. Many theatres are trying 'giveaways,' and better second features to help business. No sign of price decreases.

"SAN FRANCISCO: Ten leading houses here report business off from 10 to 33 per cent from last year, with explanation that 'public is getting poorer and choosier.' Many reissues are felt to have hurt business badly, but 'a good picture this year draws just as well as a good picture did last year.'

"SPOKANE: Business is reckoned off approximately 15 per cent since Christmas, with 'poor Hollywood product' blamed. Majority last less than one week now, with few exceptions ('Champion' and 'Ma and Pa Kettle,' now in its fifth week, cited). General economic situation held a lesser factor."

While different causes peculiar to a particular territory have contributed considerably to the decline in theatre attendance, a reading of the *Times'* survey indicates that, more than any other factor, the poor quality of pictures has brought about the box-office slump.

The country is, of course, going through a general business recession, and unemployment is on the rise, but the fact remains, according to the Council of Economic Advisers, on whose report President Truman based his mid-year economic report to Congress, that total civilian employment in June, 1949, was down to only 2.75 per cent from the June, 1948 level, and that personal incomes for the nation as a whole are down only 1 per cent from the last half of 1948. Meanwhile, savings continue to accumulate at an abnormal rate. In other words, although the country is going through a transition period, our economy is still operating at high levels of employment and production—times are still prosperous.

It becomes obvious, therefore, that the present box-office slump is due, not to a shortage of entertainment dollars, but to a shortage of good product with which to attract people to the theatres. And the proof of it is the assertion made by many exhibitors to the *Times'* correspondents to the effect that a good picture invariably draws good attendance.

There are, of course, many good pictures on the market, but the percentage of poor ones is as great as ever, and until the overall quality is decidedly improved the movies stand to lose ground to other forms of diversion in the struggle for the public's favor.

"Johnny Stool Pigeon" with Howard Duff, Dan Duryea and Shelley Winters

(Universal-International, August; time, 75 min.)

A pretty good program melodrama, revolving around a Federal narcotics agent who joins forces with a convict to trap an international dope ring. The story is far-fetched, but it has plentiful action of the type to hold one in suspense and should, therefore, prove acceptable to the action fans who are not too exacting in their demands. The idea of the agent obtaining the convict's release from prison to aid him in his plan gives the story a fresh and interesting twist and, as presented, one is kept guessing as to whether or not the convict will turn on him. The plot developments provide several thrills, and the closing scenes, where the agent's identity is discovered by the smugglers and he is saved from death by the convict, are the most exciting. The direction and acting are competent, and the photography sharp and clear:—

Howard Duff, a Treasury Department Narcotics Agent, loses his only lead to a dope smuggling ring when a peddler he was tracking is murdered. Duff suggests to his chief that he be permitted to make a deal with Dan Duryea, a dangerous convict, to lead him through the underworld to the smugglers. Offered a possible parole for his aid, Duryea refuses to be a "stool pigeon," but he changes his mind when he learns that his wife had died of narcotic poisoning. Pretending to be dope peddlers seeking connections, Duff and Duryea cross the border into Vancouver, where Barry Kelley, a "fur" merchant, agrees to do business with them. Shelley Winters, Kelley's girlfriend, is attracted to Duff. Kelley directs the two men to proceed to Tucson, Arizona, to meet his suppliers. On the train they discover Shelley, who had run away from Kelley to be near Duff. But, when Duff refuses to have anything to do with her, Duryea makes a play for her and compels Duff to allow her to accompany them. At a dude ranch in Arizona, both men meet John McIntire, leader of the ring, who does not accept them until after beating up Duryea to make sure that neither he nor Duff were Federal agents. Plans are made for both men to accompany the gang to Nogales, Mexico, to bring back dope. Before they depart, however, Duff finds reason to suspect that his identity had been found out; he asks Shelley to communicate with the Narcotics Bureau in Tucson and inform them of the trip to Nogales. En route to Mexico, Duff's suspicions are confirmed when the gang attempts to kill him, but Duryea, through a clever ruse, foils the murder and is wounded in a gunfight. Meanwhile narcotics agents summoned by Shelley rush to Nogales where they meet Duff. Acting on a tip from the wounded Duryea, who had seen the smugglers cross back into the United States disguised as a funeral party, Duff and his agents trap the gang after a furious chase and imprison them. Duryea, recovered from his wounds, receives a pardon for his aid, and he and Shelley look forward to a new life together.

It was produced by Aaron Rosenberg, and directed by William Castle, from a screen play by Robert L. Richards, based on a story by Henry Jordan. The cast includes Anthony Curtis, Gar Moore, Lief Erickson and others.

Adult fare.

POSITIVE PUBLIC RELATIONS

While everybody is talking about the need of an industrywide public relation program, one small-town exhibitor has been taking care of his own public relations in a manner that merits the attention, and even emulation, of other theatre owners.

He is D. D. Flippin, of Bragg City, Missouri, who has been giving free passes to children who attend Sunday School four Sundays in succession.

As pointed out in a recent bulletin of Mid-South Allied, Mr. Flippin has not only beaten other theatre owners to the punch in creating good will for his theatre, but he has hit upon an idea that will help make the child a future steady movie patron, and will, at the same time, earn for the theatre owner the respect of the child's parents as well as of the community as a whole.

Mr. Flippin's idea has already benefitted the industry, for it was lauded by Jimmy Fidler on his national radio program, Sunday, July 3.

Where possible, other exhibitors should follow through on Mr. Flippin's idea. It is simple and inexpensive, but the results are highly effective.

"HOW MUCH DO YOU OWE?"

"How Much Do You Owe?" is a highly interesting 10-minute short subject dealing with the activities of the Disabled American Veterans in helping to rehabilitate and secure employment for America's 3,000,000 handicapped war veterans.

Narrated by James Stewart, who also appears in the footage, the film depicts the difficulties encountered by crippled veterans in their search for employment, and the aid extended to them by the DAV. Shown also is the work carried on in the DAV headquarters in Cincinnati, where disabled veterans manufacture, among other things, miniature automobile license tags that are mailed to car owners to be attached to their car keys which, if lost, may be returned to them through the DAV.

Produced in Hollywood under the auspices of the Association of Motion Picture Producers in connection with the industry's program of public services, the short will be made available to exhibitors at no charge through National Screen Service early in September, to coincide with the DAV's drive for public financial support.

Every exhibitor in the land should not only arrange to play this subject himself, but should see to it that all his exhibitor friends play it, so that the greatest number of people possible can see it and be affected by its inspirational qualities.

THE BOX-OFFICE DECLINE AND ITS CAUSES

According to a national survey conducted by correspondents of *The New York Times* in key cities throughout the nation, the drop in motion picture theatre attendance amounts to as much as 15 to 20 per cent below attendance in the same period last year.

A report of the survey, which appeared in the Sunday, July 10 issue of *The New York Times*, points out that the drop has not been uniform in all areas

and in all theatres. "For instance," states the report, "the strong Loew circuit, operating 173 houses in the East, the South and the Midwest, has recorded only a 4.9 per cent decrease for the first six months of this year as compared with the same period in 1948. Likewise a few key areas (Richmond, Atlanta) have experienced no over-all drop. But, in general, the slump has shown most heavily in the lower range of theatres and in industrial areas where the business 'recession' has touched.

"This decline in movie-going is most widely attributed to theatre men to a general 'tightening of family purse strings' and 'careful shopping for films.' The drift is away from 'poor pictures,' of which the exhibitors say there have been too many this past year, and either to the 'good pictures' or to other diversions. Significantly, television is not considered a major cause. The slump has been as evident in areas where TV does not extend. . . ."

The article then goes on to give the national box-office picture as reflected in the key localities. Since exhibitors everywhere are interested in business conditions, not only in their own territories, but also in other territories, the findings of the *Times* survey are herewith reproduced in full:

NEW YORK: Over-all decline in this area of 10 to 15 per cent marked by conspicuous fluctuations. For instance, one major Broadway showplace reports only a 5 per cent drop for first six months of this year under last, while another admits 25 per cent. Whole Loew circuit in metropolitan area down but 4.7 per cent, while one leading independent chain of neighborhood houses off between 15 and 20 per cent. Less spending by middle-income families and generally 'spotty' attractions blamed for sharp decline in neighborhoods. Television found 'inconsiderable' as real competition as yet.

PHILADELPHIA: Theatre operators acknowledge declines between 5 and 45 per cent. Fox Theatre, one of the city's largest, reports a 19 per cent drop, while one chain of two major mid-city theatres and several smaller ones in area says 'business so poor we won't even discuss it.' Reasons given: poorer quality films, public apathy towards promotion for expected 'hit' attractions, general economic pinch and pennant-challenging baseball clubs. Television not even mentioned.

BOSTON: Off between 15 and 20 per cent. Prolonged dry weather and discouraging traffic conditions cited as important deterrents to downtown theatre-going. More night baseball and increasing number of outlying drive-in theatres (Massachusetts now has fifty-four, with fifteen more under construction) believed capturing much neighborhood and suburban patronage.

PORTLAND, MAINE: Population and business readjustments in this wartime boom area significantly reflected in movie attendance. Two leading first-run theatres down only 5 to 15 per cent below last year's business, but unemployment and tightened family finances reflected in neighborhoods, where one usually popular house off 25 to 40 per cent. Manager remarks children trade away off, with neither extra films nor 'prizes' luring Saturday attendance to previous levels.

(Continued on inside page)

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Vol. XXXI

SATURDAY, JULY 23, 1949

No. 30

PROOF THAT MOVIES ARE YEAR-ROUND ENTERTAINMENT

In last week's issue, this paper congratulated Bill Rodgers, MGM's vice-president in charge of distribution, for his farsightedness in declaring that his company will not hold back its top pictures regardless of hot-weather conditions or a box-office slump.

Deserving of congratulations, too, is Ned Depinet, RKO president, whose sensational success with the New England-Upper New York State premiere of "Mighty Joe Young" is proof that old-fashioned tried and true showmanship, backed by a substantial attraction, will do outstanding business no matter how torrid the weather or how slow the box-office trade.

"Mighty Joe Young" will have played 358 engagements in the aforementioned area within the two weeks following its gala spearhead opening at the Keith's Memorial Theatre, in Boston. Under the supervision of Terry Turner, RKO's alert National Director of Exploitation, a large field force literally turned the seven-state area upside down with an extensive exploitation campaign that included, to mention just a few items, the distribution of more than one-half million heralds, widespread use of billboards, and the use of three huge trucks, each with a giant gorilla figure in a jungle setting. An unusual feature of the Boston opening was a "human fly," dressed as a gorilla, who appeared in the downtown area for three days in advance of the opening, thrilling crowds with daring leaps from building to building.

The mammoth exploitation campaign included also wide radio, television and newspaper coverage, with the result that few persons, if any, in the 1000-square mile area were unaware of the picture's opening in their local theatre. As a matter of fact, the Boston opening was so big that three box-offices were opened to handle the crowds, with the sale of tickets stopped from time to time to prevent overcrowding.

The selling effort put behind "Mighty Joe Young" was, of course, costly, but it has paid off in a big way, with holdovers and moveovers in the key cities, and with broken records for attendance and grosses registered everywhere.

The success that RKO has had with this picture in the Northeastern states, in spite of the fact that the picture was launched during one of the most intense heat waves ever suffered by the area, is proof that a good entertainment, properly exploited, will draw customers to the theatres.

The trouble with most of the distributors is that they have made the movies a seasonal recreation by holding back their best pictures during the summer months. As a result, the public now takes it for granted that there is nothing worthwhile seeing dur-

ing the hot months, and many people turn to other forms of recreation.

If more of the distributor heads would follow the lead of men like Bill Rodgers and Ned Depinet, moving pictures would become a year-round entertainment.

THE EXHIBITOR ATTITUDE ON LOCAL CHECKERS

Many exhibitors have established a policy not to allow local checkers into their theatres, on the ground that a local person will talk, and before long the entire community will know just how much money the theatre grosses.

Many film salesmen, in an attempt to break down an exhibitor's resistance to local checkers, find his fears unjustified; but are they? A local checker would have to be an angel to keep his mouth shut when he obtains inside information about the amount of money an exhibitor takes in at the box-office—he makes the mouths of the local people water when he talks.

The danger lies, not so much in the local checker revealing to his friends how much this and that exhibitor had taken in on this or that film, but in his ignorance of the cost of operating a theatre. Without such information, his blabbing gives many local people a wrong impression of the profits and some of them are tempted to build another theatre in that town. And when one of them does build a theatre, neither of the two make any money—at least not until the town grows large enough to support two or more theatres. In the meantime, both lose money, unless one of them throws in the sponge.

But even if one of them shuts down his theatre, it does not solve the problem, for it is very seldom that a theatre remains inactive for long; another "sucker" comes along and the story is repeated.

In the long run, the exhibitor, beset by the problems constantly posed by local checkers, becomes more and more determined not to book percentage pictures.

The distributors' sales forces should not be too quick to condemn an exhibitor for refusing to accept local checkers; they should look at his point of view and try to understand it.

JOIN THE ACTIVITY IN FAVOR OF ADMISSION-TAX REDUCTION

There is considerable activity on the part of exhibitor organizations for, either the elimination of the admission tax, or at least the reduction of it to 10%.

If you have not yet contacted your Congressman or Senator, do so at once. The elimination of the admission tax is needed to bring patrons back to your theatre.

"Ringside" with Tom Brown, Don Barry and Sheila Ryan

(Screen Guild, July 14; time, 63 min.)

Good program fare. It is suitable where light pictures take well. The story has considerable human interest, awakened by the sight of a brother sacrificing his musical career to enter the prizefight ring and avenge an injury done his brother. The relationship between the two brothers is appealing. The spectator is held in tense suspense during the big fight between Don Barry and John Cason. The fight scenes have been staged very well, and both players seem to fight as professionals. The direction and acting are good, and the photography sharp. In theatres where the exhibitor could not play either "The Set-Up," or "Champion," he should do good business by exploiting "Ringside" intensively:—

Because of his desire to help Don Barry, his brother, a concert pianist, to finish his studies, Tom Brown rapidly works his way towards a championship fight under the tutelage of Joseph Crehan. Barry himself would have made a great fighter, but he prefers his music. Tony Canzoneri, watching Brown train, discovers that his left eye is weak. On the eve of the championship fight, Canzoneri, who had bet heavily against Brown, informs John Cason, the champ, of Brown's weak eye and suggests that he go after it. Cason hits Brown so hard on the left eye that he becomes almost blinded; the referee stops the fight. Furious at the treatment that Cason had given his brother, and learning that he required an operation to save his sight, Barry determines to become a fighter so as to pay for the operation and pay back Cason in kind. He becomes a leading contender in time and his manager succeeds in arranging a championship match with Cason. Barry determines to carry Cason to the final round of their fifteen-round bout and then deliver a killing knockout blow. Meanwhile Brown, unaware that his brother had entered the prizefight ring under the name of Kid Cobra, learns about it on the night of the fight. He urges his nurse to take him to the arena, where he pleads with Barry not to kill Cason. Barry softens his punches and delivers no more than a knockout blow in the final round. Brown regains his eyesight after an operation, and Barry, after finishing his studies, becomes a renowned concert pianist. When Brown becomes engaged to Margie Dean, his nurse, the news brings joy to the heart of Barry, who loved Sheila Ryan, his manager's daughter, but discouraged her because he thought that his brother was in love with her.

It was produced by Ron Ormond and directed by Frank McDonald from an original screen play by Daniel B. Ullman. The cast includes Joey Adams, Mark Plant, Lyle Talbot and others.

Suitable for the family.

"The Great Dan Patch" with Dennis O'Keefe and Gail Russell

(United Artists, July 22; time, 94 min.)

An unpretentious but fairly appealing harness racing picture, based on the career of Dan Patch, the world famous trotter of the early 1900's. The story is ordinary, but it has a wholesome quality and shapes up as an entertainment that will probably fare better in small towns than in the big cities. Although it has its occasional spurts of excitement in the racing scenes, the pace, for the most part, is leisurely. Worked into the story is an ordinary romantic triangle that works out to the satisfaction of the audience in the end. The direction and acting are competent, and the sepia photography very good:—

Dennis O'Keefe, a promising young chemist, returns to his home town in Indiana to marry Ruth Warrick, a country school teacher with social ambitions. Henry Hull, O'Keefe's father, breeds one of his trotters with a champion pacer, and the off-spring is named Dan Patch. For three years Hull spends more time with the colt than with his farming, and eventually turns the animal over to John Hoyt, a trainer, whose daughter, Gail Russell, had an intense love for horses. After three weeks of training, Dan Patch breaks the world's record for the mile, and the exciting news causes Hull to

suffer a heart attack. He dies, leaving the horse to O'Keefe. Having promised his father that he would give Dan Patch every chance to become the greatest pacer in the world, O'Keefe takes over the farm and builds a training track to bring the horse to top racing form. This leads to a rift with his wife, who resented the expense of the training track and detested farm life. Meanwhile Gail, in love with O'Keefe, decides to leave the farm when she finds it difficult to conceal her love for him. Only O'Keefe's threat to get a new trainer induces her to stay. Dan Patch wins his first race, and from then on sweeps everything before him in subsequent races. His sensational victories make him such a favorite that other horse owners refuse to enter their horses against him. Consequently, the different tracks feature him in special races in which he races against time in an effort to better his own record. O'Keefe finds himself in financial difficulties when a chemical firm cancels a contract for his services. This occurrence widens the rift between his wife and himself and brings about their divorce. He sells Dan Patch and marries Gail, and several years later, accompanied by their child, they watch Dan Patch beat his own world's record for the mile in his final race.

John Taintor Foote wrote the screen play and produced it, and Joe Newman directed it. W. R. Frank was the executive producer. The cast includes Charlotte Greenwood and others. Fine for the entire family.

"Mississippi Rhythm" with Jimmie Davis

(Monogram, May 29; time, 68 min.)

Perhaps there is a market for this picture on double bills in small towns, particularly in the South, chiefly because of the presence in the cast of Jimmie Davis, former Governor of Louisiana, who first appeared in "Louisiana," produced by the same company. But the story of Mississippi gamblers in the old days is very weak, and the direction not much better. In most of the scenes, the players stand facing each other and talking, not knowing what to do with their hands, which seem to be in the way. Davis' music will undoubtedly appeal to the plain folk in the small towns. The situation where Davis is shown beating the gamblers and winning their money holds the spectator in fairly tense suspense. There is some exciting action towards the end, where the settlers fight the settlement's boss and his gang:—

On his way by a Mississippi steamboat to Creek City, to become one-half owner in a land-development company inherited from his uncle, Jimmie Davis meets a group of gamblers who plot to fleece him. Davis, however, turns the tables on them, winning their money and beating them in a fight. When the Sunshine band stages an impromptu show aboard the ship, Jimmie is asked to sing and he becomes a hit. When they reach Creek City, Jimmie is asked to join the band, which was to play at a saloon owned by Veda Ann Borg. He refuses at first, but when he sees James Flavin, his late uncle's partner, meet the gamblers, he becomes suspicious and accepts the offer. He soon obtains clues that lead him to suspect that his uncle had been murdered by Flavin and his outlaw friends, and learns that Flavin had been cheating the settlers by selling them dry land and then making them pay for water, which he controlled. In defense of one of the settlers, Jimmie is compelled to reveal to Flavin that he is his partner. Flavin's control of the local judge and marshal blocks Jimmie from helping the settlers until he conceives the idea of inducing the settlers to incorporate the town so that they might be able to elect their own public officials. An election day is set, but Flavin and his gang use strong-arm methods to stop the election. Aroused, the settlers unite and drive Flavin and his outlaws out of town and bring good government to Creek City. In this they are helped by Paul Maxey, the judge, who had been shamed by Sue England, his daughter, to stop doing the bidding of the crooks.

It was produced by Lindsley Parsons and directed by Derwin Abrahams from a screen play by Gretchen Darling, based on a story by Louise Rousseau. The cast includes Lee "Lasses" White, Lyle Talbot and others.

Harmless for children.

"Savage Splendor"

(RKO, no rel. date set; time, 60 min.)

One of the most interesting animal pictures yet shown. Photographed in color, with prints by Technicolor, the film is a factual pictorial record of the Armand Denis-Lewis Cotlow African Expedition, which in the course of a year traveled more than 22,000 miles by car and truck through all parts of the African continent. It is an exciting film throughout, replete with scenes of strange tribes and their peculiar customs, and with some of the most thrilling wild animal shots ever seen on the screen.

Outstanding are the scenes that show the members of the expedition capturing rare and dangerous animals alive by lassoing them from a speeding truck. A giraffe, oryx, zebra and ostrich are captured by this method, as well as a raging rhinoceros. The rhinoceros gives the film some of its greatest thrills by repeated and relentless charges on the truck pursuing him, in one instance overturning the truck with his great power. One scene, where hungry lions and vultures are shown feeding on a dead animal will be found by sensitive people to be too gory.

Other interesting parts of the picture have to do with the different native tribes, including pygmy tribesmen, and with their primitive way of living. Some very fine underwater shots have been obtained showing giant hippos at the bottom of a deep, crystal pool. Although the color is no more than fair, the camera work is excellent.

It was produced by Mr. Denis and Mr. Cotlow.

Suitable for the entire family, except for those who are sensitive.

A WORTHY COOPERATIVE PLAN TO STIMULATE BUSINESS

(Continued from back page)

"3. Exhibitors will take liberal space in newspapers beginning in September, heralding the dawn of a new era in motion pictures and that the Fall Film Festival is overwhelming proof of our industry's capacity to do great and human things.

"4. A showman's committee would be formed in each state and exchange area. It would make available the best exploitation techniques for civic, commercial and social acceptance.

"5. During the period of the Festival itself, producers and distributors are asked to double their normal advertising budgets, using half of the expended amount for local advertising campaigns, the cost of which will be shared by local exhibitors showing the pictures.

"6. Simultaneous premieres of *Festival Features* should be arranged in key cities throughout the country, with exhibitors provided with suitable promotional material, and stars appearing in the pictures asked to make as many personal appearances as possible to stimulate interest in the showings.

"We are confident that this spectacular promotion based on an era of fine pictures will supply the spark needed to set in motion the return of millions of persons to our theatres. It will re-establish the theatre-going habits of the countless many who have turned to other forms of entertainment. It will furnish eloquent evidence that our industry when confronted with a job to do can plan together, work together and succeed together.

"Fortunately our industry is endowed with men of great ability. The motion picture industry has within it the brains, the resourcefulness, the organizing qualities to take hold of this Festival idea and convert it into a living, driving force. Here is our idea of a group of men who would make an ideal Festival committee:

"Eric Johnston, Motion Picture Association of America; Ellis Arnall, Society of Independent Motion Picture Producers; Max Youngstein, Associated Motion Picture Advertisers, Inc.; Abe Montague, Vice-President & Sales Manager, Columbia Pictures, Inc.; William F. Rodgers, General Manager

of Sales Distribution, Loew's, Inc.; Andrew W. Smith, Jr., Vice-President in charge of Domestic Distribution, 20th Century-Fox; Ted R. Gamble, Chairman of the Board, Theatre Owners of America; Abram F. Myers, General Counsel & Chairman of the Board, Allied States Association of Motion Picture Exhibitors; Rotus Harvey, President, Pacific Coast Conference of Independent Theatre Owners.

"We have arrived at a point of moving forward or standing still. The chain reactions of confidence can offset the chain reactions of fear.

"The leadership of this industry has a surplus of courage and vision but it must be translated into concentrated and constructive action.

"The thinking and the doing that can create this festival of motion pictures can be sparked in a matter of hours—the pay-off will last for months.

"Playing your part in this challenging endeavor has a triple compensation:

"1. You have helped to advance a great industry.

"2. You have participated in the financial rewards

"3. You have developed a greater appreciation by millions of Americans of one of their most sustaining forms of entertainment and enlightenment.

"Let the leadership of production, distribution and exhibition prove it can be done! Let's take off our coats and go to work!"

Gael Sullivan is to be congratulated for his accurate appraisal of what ails the motion picture industry's box-office take, and for the course of action he has outlined to create once again a desire on the part of the public to attend moving picture theatres.

As said at the beginning of this article, Mr. Sullivan's plan is not without its obstacles. For instance, the success of the plan will depend heavily on the willingness of the producer-distributors to double the number of prints on each feature and to relax the usual clearances so that every theatre will be enabled to show a fair share of the top pictures during the festival month. Admittedly, doubling the number of prints is a costly item, said to be a minimum of \$120,000 on black-and-white pictures, and approximately \$225,000 on color pictures. As for relaxing clearances, the headache involved here is, not only the consent of exhibitors who now enjoy clearance over competitors, but also the matter of raised admissions on the part of exhibitors to whom the top pictures will be made available earlier than usual.

Still another obstacle, and a very important one, too, is the selection of the "twenty good pictures," based on merit and not on a picture's production cost. The selection of a multi-million dollar "dud" as a festival picture would serve only to weaken the impact of a national promotion campaign aimed at restoring the business to its erstwhile health and vigor. But will the producer who has such a "dud" agree to withhold it during the festival period, or will he attempt to take advantage of the vast, overall promotion campaign to recoup his investment on the "dud," no matter how much damage it will do to the campaign as a whole? And who will decide whether or not a producer-distributor's picture is a "dud"?

These obstacles as well as others, however, can be overcome. All that is needed is cooperation by every branch of the industry and a sincere desire on the part of every one to put the campaign over with a bang, without any individual or company trying to twist the campaign to serve their own selfish interests. That's a big order, but it can be done!

HARRISON'S REPORTS hopes that the industry will give serious consideration to Mr. Sullivan's proposal. There is no argument as to the fact that business is not as good as it should be. What the industry needs is a shot in the arm, and a national advertising and promotion campaign, such as suggested by Mr. Sullivan, but with the "kinks" removed, is the sort of medicine that should do the trick. If a real cooperative spirit is shown in conducting such a campaign, it will not be long before we regain both our prestige and our former patronage.

A WORTHY COOPERATIVE PLAN TO STIMULATE BUSINESS

In a memorandum mailed to six hundred prominent industryites, Gael Sullivan, executive director of Theatre Owners of America, has proposed a plan to stimulate greater theatre attendance through an all industry Film Festival, to be held during the month of October, 1949.

In announcing his plan at a trade press conference, Mr. Sullivan stressed that he is acting as an individual and that the TOA is not sponsoring his idea.

Mr. Sullivan's proposed plan is not without its obstacles, which will have to be overcome to make it workable and effective, but, basically, it is so constructive that HARRISON'S REPORTS feels obliged to reproduce the memorandum in full so that its readers may study and digest it:

"This is no time for the motion picture industry to get the jitters . . . no time for finger pointing by anyone in production, distribution or exhibition at who is to blame for the slump in box office.

"This is the time for planning, production and promotion . . . planning to do when we can't do what we are doing now . . . producing a continuing quality of product that appeals to an America that has grown more aware and selective . . . promoting appeals for theatre attendance that avoids the hokum and extravagant ballyhoo of the carnival barker.

"America as a nation has grown up. The instincts of our people in selecting food, clothing, housing and leisure-time pursuits has matured.

"When the market dwindles for any product the executives directing the enterprise ask WHY.

"Separating the major factors from the minor it will be found in most cases that the quality of the product has fallen short of a consistent "par" . . . or the methods of exploitation are outdated and uninspired.

"What's to be done?

"We know the formula—it's as simple to state at it is difficult to achieve. Better product, plus better exploitation, plus better theatres equals better box office.

"We also know that until an industry comes to grips and engages in actual combat in the economic arena of America with dynamic COMPETITION it still has the facts of life to learn.

"It is true that competition within the motion picture industry is intense, but it is likewise true that no matter who got the public's dollar it still reached the pockets of someone in the industry. The weak, the mediocre, the good and the strong all received their share. There was enough for all.

"For almost a generation there has been relatively few with whom we were compelled to divide the public's leisure hours and its spare dollars. It was all ours.

"Now something is happening and the lobby sale of popcorn is a woeful answer. In recent years other forms of night entertainment have started to lure the millions seeking escape from the humdrum of daily existence.

"Night baseball, night football, night racing are taking in millions in revenue that formerly went to motion pictures. Furthermore, who can measure the impact of television with its free visual entertainment upon the motion picture industry?

"Our statisticians have recently assembled many unpleasant charts and graphs, showing that the motion picture industry is taking in less money, much less money in relation to national income, than it ever has before.

"The march of events has decreed that the manufacturer of films and the dealers selling the public . . . must go out and fight for the consumer's dollar, just as aggressively, just as resourcefully as the manufacturers and dealers of tires or washing machines.

"When we place a truly fine picture upon the screen . . . we give the audience value that cannot be matched in any other field of human enterprise. But when we fail to do this millions turn away from us, perhaps regrettably . . . towards other forms of entertainment.

"Under the pressure of competition from other types of entertainment and the increasing scarcity of money for any purpose other than life's prime needs . . . we must of necessity re-assess the creative capacities of our industry and bring to the strayed millions of American Movie-goers, new brilliant reasons for returning them to our theatres in numbers like the wartime peaks.

"Back of our hope and dream for a bigger and better box office in motion pictures is the clear, cold fact that 60 million persons in this country seldom, in fact rarely, go to the movies.

"This is the new market we must fight for. It is obviously no push-over job. Most of these millions are 40 years of age and older, and are in the middle income bracket. They are dollar-conscious, discriminating and do not hold their leisure time cheaply. It will take good pictures to bring them to the theatre as has been proved by box office results from several recent hits based on segments of real life.

"All of us understand the problems involved in making good pictures. It does not lie within the capacity of our industry to produce one masterpiece after another . . . and frankly although we can hope for the millennium, we do not expect it. We deeply appreciate the skill, the genius and the many rare gifts that must blend in perfect combination to produce a top quality picture.

"Unfortunately the public is not so understanding.

"It is our belief that the hour has come when we can with great reward, act as an industry in a planned, concentrated drive to re-capture and hold these wayward millions.

"In our opinion, the efforts of no single producer acting alone, has sufficient hitting power to create the deep, broad revival we all seek. But with all producers, distributors and exhibitors acting in planned unison. . . . Here we have an almost magical strength . . . here we have the means of staging a great exploitation, backed by top performance on a magnificent scale.

"Let us by advance planning arrange for a nationwide film festival period when more people can see more fine pictures, than in any previous period in our entire colorful history.

"Let us re-sell on an imposing scale the beauty, the laughter, the wisdom, the profound and vast understanding we have of human emotions and aspirations as portrayed on our screens.

"To establish significant importance to an event in the minds of a hundred million people requires exploitation on a heroic scale. No single producer, no distributor, no exhibitor can accomplish this alone.

"But with producers, distributors and exhibitors acting as a solid group with their sales plans concentrated and co-ordinated, great impact will be achieved.

"It is proposed that the month of October 1949 be set up as a gala festival period during which time we people in the motion picture industry, on the basis of merit and the backing of intense exploitation will win millions of new and re-establish millions of old friends for our product.

"To do this, all the men in the seats of power are asked to relax at least temporarily a number of time-worn methods . . . and give to this Festival the stimulus of new broad horizon thinking.

"1. Each of the five major studios would release two of their top productions through their own channels of distribution. Each of the smaller producers would release one high grade picture. As a result up to twenty good pictures would be made available for the Film Festival.

"2. Instead of the usual 250 or 300 prints of each feature being released during this period the number should be doubled. Make it possible for the maximum number of people to see top quality pictures during the Festival. To do this, distributors and exhibitors should relax the usual clearance so that every theatre playing 'A' pictures would be able to show a fair share of the Festival pictures during October.

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THE END OF MONOPOLY IN THE MOTION PICTURE INDUSTRY

Total divorcement, which the Department of Justice and the independent exhibitors have steadfastly declared is essential to curb monopolistic practices and restore lawful competitive conditions in the motion picture industry, became a reality on Monday of this week as a result of a sweeping decision handed down by the Federal Statutory Court in New York in connection with the Government's long-pending anti-trust suit against the major producer-distributors.

Hailed as an overwhelming and complete victory for the Government, the 47-page opinion, written by Judge Augustus N. Hand, of the U. S. Circuit Court of Appeals, with the concurrence of District Judges Henry W. Goddard and Albert C. Coxe, directs the three remaining theatre-owning defendants, Loew's, Inc., 20th Century-Fox, and Warner Brothers, to divorce their theatre-holding interests from their production-distribution business by setting up separate theatre companies in much the same manner as Paramount and RKO, which entered into consent decrees with the Government last year and were dismissed from the suit.

The Court directed also that the defendants divest themselves of all theatres that presently constitute a "local monopoly," or which were acquired through "past illegal restraints or conspiracies."

In regard to divestiture, the Court pointed out that the Department of Justice has not offered sufficient evidence to justify the forced sale of any particular theatre, but it approved a Government proposal requiring both sides to submit to the Court plans calling for "such divestiture of theatres as may comply with the requirements of the Supreme Court regarding local monopolies and illegal fruits." The Court expressed the hope that both parties may be able to agree as to the disposition of any such interests as they have done in the case of joint ownerships.

No statistics are available as to just how many of the 1107 theatres now controlled by the theatre-owning defendants will be subject to divestiture, but it is fairly certain that the number to be divested will result in the breakup of the domination now enjoyed by the affiliated circuits in different cities throughout the country, and those that remain will have to operate without the preferences and discriminations that have given them an advantage over independent competitors in the past.

In addition to the total divorcement and divestiture rulings, the decision prohibits the theatre-owning defendants and any theatre companies they establish from expanding their theatre holdings without court approval, with such approval to be granted only in cases where the acquisition will not result in restraint of trade.

Among the other phases of the suit ruled upon by the Court are the following:

All three major defendants, as well as Columbia, United Artists, and Universal, are prohibited from granting franchises, except to independent exhibitors whenever such franchises are for the purpose of furthering competition.

Roadshows will be permitted provided that there is no admission price-fixing and no discrimination.

The clearance provision in the original decree handed

down by the Statutory Court is amended to read: "A grant of clearance, when not accompanied by a fixing of minimum admission prices, or not unduly extended as to area or duration, affords a fair protection of the interests of the licensee in the run granted without unreasonably interfering with the interests of the public."

Films must be sold theatre-by-theatre, without discrimination in favor of affiliated theatres, circuit theatres, or others. In connection with this ruling, the Court said: "It may be objected that this is competitive bidding which has been rejected by the Supreme Court, but it neither involves calling for bids nor licensing picture-by-picture. A group of pictures may be licensed to one who wishes to take them without conditions being imposed that the exhibitor can obtain one only if he purchases the group."

The Court, in ruling that the six defendants must abide by the injunctive selling provisions of the decree, turned down a request by Columbia, United Artists, and Universal for a modification of these provisions so as to permit them to retain old customers irrespective of discrimination.

Arbitration was not ordered, but the Court urged the defendants to set up a voluntary arbitration system.

The Government's request for an injunction against cross-licensing of product between the defendants until actual divorcement has been accomplished was rejected by the Court.

Both sides were ordered to submit proposed decrees on or before September 20.

Ever since the Supreme Court handed down its decision on this case in May, 1948, and remanded it to the lower court for further study and for the entry of a more effective decree, there has been little doubt in the minds of most industryites and lawyers that the higher court virtually instructed the lower court to order total divorcement and drastic divestiture of the defendants' theatres. If reports in the daily trade papers are accurate, it seems as if the only ones who are completely surprised by the Statutory Court's decision are the defendants' attorneys. According to the reports, these attorneys (unidentified) were shocked by the total divorcement ruling because Judge Hand, during the hearings last fall, had stated that he believed that "the opinion of the Supreme Court spells divorcement but not complete divorcement."

In an editorial that appeared in the November 13, 1948 issue of HARRISON'S REPORTS, it was pointed out that, from the way the trade papers played up Judge Hand's remark, one could be led to believe that the ultimate outcome of the case would be just partial divorcement, with defendants left with most of their theatre-holdings intact. "Such a belief," stated our editorial, "would hardly seem to be consistent with the Supreme Court's decision which, in the opinion of not only this paper but also Mr. Abram F. Myers, Allied's general counsel, as well as numerous other lawyers, points to divestiture in a big way." The article then reviewed the Supreme Court's opinion on just what justifies divestiture and concluded by stating that "the directions given by the Supreme Court to the lower court are so unmistakably clear that one need not be a lawyer to understand that the lower court can hardly avoid ordering almost total divorcement."

(Continued on back page)

**"She Wore a Yellow Ribbon" with
John Wayne, Joanne Dru and John Agar**
(RKO, no rel. date set; time, 103 min.)

Photographed in Technicolor, this is a rousing super-outdoor melodrama, with plentiful exciting action from start to finish. Set in the year 1876 and dealing with the efforts of a U. S. Cavalry troop to combat the Indians' final attempt to drive back the white man, the story itself is familiar stuff and the outcome fairly obvious, but it has been presented in so thrilling and colorful a manner that, for the most part, it keeps the audience keyed up to a pitch of feverish excitement. Moreover, it blends the exciting action with comedy, human appeal, and romance, offering entertainment with a strong mass appeal. The sequence where the Cavalry boldly invades the Indians' encampment and breaks up an impending attack by stampeding their horses is extremely thrilling. John Wayne, as a gray-haired Cavalry Captain bordering on retirement, makes an appealing two-fisted hero despite the older characterization, and Victor McLaglen, as his brusque orderly with a weakness for drink, makes the most of the comedy role, provoking much laughter. The outdoor scenes and the color photography are particularly noteworthy; some of the scenes are like paintings:—

The story of an undermanned outpost of the U. S. Cavalry far out in the Indian country centers around Wayne, whose last mission, before retirement, is to drive the invading Indians back north. His maneuverability is cut down by the necessity of escorting Mildred Natwick, the commanding officer's wife, and Joanne Dru, her niece, out of the danger zone. Moreover, the teamwork of his junior officers, John Agar and Harry Carey, Jr., is impaired by their rivalry for Joanne's love. After several brushes with advance Indian parties, Wayne, finding himself unable to get the women on a stagecoach heading east, decides to return to the fort. He leaves two squads under Agar's command at an important river crossing to delay its use to the Indians, and promises to return within 24 hours. At the fort, however, Wayne is relieved of his command, an action forced by the termination of his officership. No longer on duty but still a captain for a few more hours, Wayne rejoins his wearied troopers, now threatened on all sides by an overwhelming force of braves. He quickly maps out a plan of action calling for the troopers to stampede the Indians' horses in a wild dash through their encampment. The brilliant maneuver breaks up the impending attack and sends the Indians back to their reservations on foot. As he heads for California and a life of retirement, Wayne is notified that he had been appointed Chief of Civilian Scouts with the rank of lieutenant colonel. He returns to the fort and the army life he loves.

It was directed by John Ford, who co-produced it with Merian C. Cooper from a screen play by Frank Nugent and Laurence Stallings, based on a story by James Warner Bellah. The cast includes Ben Johnson, George O'Brien and others. Good for the entire family.

**"Once More, My Darling" with
Robert Montgomery and Ann Blyth**
(Univ.-Int'l, August; time, 94 min.)

A frothy but highly amusing light comedy, well produced and expertly cast. Basically, the story is thin, but one's interest is well sustained, for it has exceptionally good dialogue and has been directed by Mr. Montgomery with spontaneity and zest. Most of the comedy stems from the fact that the hero, an actor, recalled by the Army to make love to a young heiress in order to locate a jewel thief, becomes bewildered when she turns out to be the aggressor in the art of love-making and he finds himself on the defensive. It is a novel twist to an old plot line, and results in situations that should keep the audience chuckling throughout. Robert Montgomery is humorously glib as the actor, and Ann Blyth is excellent as the uninhibited debutante, showing a fine flair for comedy:—

Montgomery, a successful attorney, gives up his legal practice to become a screen actor, much to the annoyance of his mother (Jane Cowl), who, too, was a lawyer. His acting career is cut short when he is recalled by the Army for a special assignment. The officer in charge explains that part

of a valuable collection of jewels stolen in occupied Germany had been traced to Ann Blyth, a debutante, and the man who gave her the gems disappeared. The Army felt that if Montgomery could make Ann fall in love with him, their suspect would become jealous and come out of hiding. Montgomery meets Ann at a swanky resort and, by outwitting her suspicious father (Taylor Holmes), and her strong-arm chauffeur (Charles McGraw), arranges to take her to a night club. Madly in love with him despite their short acquaintance, Ann talks him into eloping with her to Las Vegas in the morning. Montgomery tries to withdraw his acceptance, but the Army authorities insist that he at least make the trip to Las Vegas, where the jewel thief would be sure to reveal himself since the elopement news had been picked up by the newspapers. Arriving in Las Vegas with Ann, Montgomery checks into an auto court and delays the marriage ceremony for a variety of reasons, causing Ann to become convinced that he was up to no good insofar as her honor was concerned; she tells him off in no uncertain terms. Her harangue is interrupted by the sudden arrival of the jewel thief, whom Montgomery knocks unconscious. Before he can explain, several other characters, who had pursued the couple to Las Vegas intent on saving Ann's name, arrive. Montgomery is compelled to knock them out, too, in self-defense. Army authorities finally arrive and arrest the thief, and it all ends with Ann in Montgomery's arms.

It was produced by Joan Harrison from a screen play by Robert Carson, based on his own story, "Come Be My Love." The cast includes Lillian Randolph, John Ridgely, Roland Winters and others. Unobjectionable morally.

"The Blue Lagoon" with an all-British cast
(Univ.-Int'l, August, 101 min.)

A fairly good British-made romantic adventure melodrama, photographed in Technicolor. In spite of the fact that its story about a boy and girl shipwrecked on an uncharted and uninhabited South Sea island is fanciful, it should please those who enjoy "escapist" entertainment, for what it lacks in plausibility is made up for in pictorial beauty, tender love scenes, a Tarzan-like hero, and a fetching heroine who displays a variety of sarongs to advantage. In the first half of the picture the hero and heroine are depicted as children. Worked into the plot for some measure of excitement are the machinations of two evil traders who visit the island and try to take advantage of the naive couple. For the most part, however, the tempo is leisurely. Like the majority of British productions, this one present a problem to the American exhibitor in that the players are unknown:—

When a steamship bound for Australia catches fire and is abandoned in the mid-Pacific, three of the survivors, an eight-year-old boy (Peter Jones), a seven-year-old girl (Susan Stranks), and an elderly Irish sailor (Noel Purcell), are thrown together in a small lifeboat, which drifts to an uncharted South Sea island. The old sailor dies shortly after they land on the island, and the children are compelled to shift for themselves. With the passing years, the boy (now played by Donald Houston) grows up as a husky young man of twenty, and the girl (played by Jean Simmons) blossoms into a beautiful young woman. Although very happy, each lives in the hope that they will one day be found. They see their salvation in the arrival of two evil traders, who promise to take them back to civilization if Houston would dive for more "beads," which he did not know were valuable pearls. The two traders fall out and kill each other when one attempts to kidnap Jean and abscond with the pearls. Safe from harm, both Jean and Houston realize their love for the first time. From their only book—a guide on etiquette—they read the marriage ceremony and declare themselves man and wife. They have a baby in due time and decide that the youngster must have the benefits of an education. With a boat made from the bark of trees, they set sail for the outside world and are eventually picked up by a passing boat.

It is a J. Arthur Rank presentation, produced and directed by Sidney Gilliat and Frank Launder from a screen play by Mr. Launder, John Baines and Michael Hogan, based on the novel by H. de Vere Stacpoole.

There are no objectionable situations.

**"Mr. Soft Touch" with Glenn Ford,
Evelyn Keyes and John Ireland**
(Columbia, no rel. date set; time, 92 min.)

Fairly interesting, but it is overlong and does not rise above the level of program fare. It is a melodrama, revolving around what happens to a hunted gambler in the way of romance and reformation when he seeks sanctuary in an East Side settlement house. The social welfare background is interesting, and the gambler's efforts to help the underprivileged gives the picture some appealing human interest touches, but on the whole the story is dramatically ineffective and not always believable. There is considerable suspense and excitement in the scenes where the gambler tries to elude his gangland pursuers, but the pace for the most part is leisurely. The acting is adequate, but the direction (two directors are credited) is spotty:—

Glenn Ford, co-owner of a gambling club, returns from the war and learns that Roman Bohnen, a gangster, had murdered his partner and had taken over the club. Ford rifles the club's safe of \$100,000, which he felt was rightfully his, and eludes Bohnen's gunmen by taking refuge in the apartment of Ray Mayer, his dead partner's brother. Evelyn Keyes, a social worker, mistakes Ford for Mayer, who had been mistreating his wife (Angela Clarke), and offers to take him into the settlement house for a few days to teach him more humane behavior. Ford gladly goes along, seeing an ideal hideout in the settlement house. There, he takes notice of the importance of Evelyn's social work, and in his own lawless way, which embarrasses Evelyn, he tries to bring happiness to the underprivileged. John Ireland, a columnist, discovers Ford's whereabouts and reveals his identity to Evelyn. Having fallen in love with Ford, Evelyn is happy to learn that he is not married, but she begins to fear for his safety. Also through Ireland, Bohnen learns where Ford is hiding. His henchmen, to smoke Ford out, set fire to the settlement house and recover the money in the ensuing excitement. On Christmas Eve, while the settlement house gives a party for contributions to rebuild the gutted building, Ford returns to the gambling club and steals the money all over again. Disguised as a Santa Claus, he returns to the settlement house and deposits the money in the contribution box to be used for a new building. Bohnen's thugs, searching for Ford, recognize him as he emerges from the building and shoot him down. Hope is held out for his recovery, and Evelyn, believing fully in his regeneration, promises to marry him.

It was produced by Milton Holmes from his own story, and directed by Henry Levin and Gordon Douglas. The screen play was written by Orin Jannings. The cast includes, Beulah Bondi, Percy Kilbride, Harry Shannon and others.

Suitable for the family.

**"The Devil's Henchmen" with
Warner Baxter and Mary Beth Hughes**
(Columbia, no rel. date set; time, 68 min.)

An acceptable "Crime Doctor" picture, suitable for the lower half of a double bill. Revolving around the activities of a gang of fur smugglers in Los Angeles Harbor, the plot follows a well-worn pattern in that the hero worms his way into the gang and becomes a member in order to trap them; nevertheless, it has a fair share of excitement and suspense, for the hero's life is in danger at all times. The direction and acting are adequate, and the photography dark:—

Warner Baxter, an insurance agent, is sent on the trail of a gang of thieves and smugglers, who had been stealing ship cargoes of different kinds. Posing as a derelict, Baxter enters a waterfront dive owned by Peggy Converse, ostensibly to make connections to sell property he supposedly pilfered from ships in the harbor. He is directed to a ship supply shop owned by Regis Toomey, who buys everything that he brings to him. Suspecting that the supply ship was the gang's headquarters, Baxter enters it at night and stumbles across the body of a ship's mate, who had been dealing with Toomey. Believing that Baxter is really a derelict, Toomey makes a deal with him and takes him into the gang. Mike Mazurki, a powerful but moronic gang member, is ordered to watch Baxter's movements. While in a rowboat, Baxter discovers the body of the dead mate floating in the

water. The police question him, but he assumes a dumb attitude, for he did not want them to know of his role. Thus he wins Toomey's confidence. Upon learning the location of the gang's warehouse, Baxter sends a message to his boss, William Forrest, through Julian Rivero, a colleague posing as an organ grinder; by petting Rivero's monkey, Baxter was able to conceal his messages in the monkey's cap. The "break" comes when Baxter and Mazurki are instructed to meet the top man and help him make a big haul from a ship. When Harry Shannon, who had posed as a talkative and idle captain in the dive, proves to be the top man, Baxter pretends to sneer at him and refuses to work with him. But he is made to stay on the job. Later on, Baxter induces Mazurki to buy Rivero's monkey and, after concealing a message in the animal's cap, Baxter innocently lets the monkey loose. Miss Converse intercepts the message and delivers it to Forrest herself. The police arrive just in time to arrest the whole gang. A romance develops between Baxter and Miss Converse.

Eric Taylor wrote the story, Rudolph C. Flothow produced it, and Seymour Friedman directed it.

Harmless for children.

**"It's a Great Feeling" with Dennis Morgan,
Jack Carson and Doris Day**
(Warner Bros., Aug. 20; time, 85 min.)

An impressive cast, excellent production values, Technicolor photography, tuneful song-and-dance numbers, and a light but highly amusing story combine to make this a very good mass entertainment. The story, which pokes fun at Hollywood and picture-making, has witty dialogue and many comical situations, and is further enhanced by the clever introduction of practically every star on the Warner lot, all of whom are fit into the action to good effect. These guest stars include Gary Cooper, Edward G. Robinson, Danny Kaye, Joan Crawford, Eleanor Parker, Errol Flynn, Patricia Neal, Ronald Reagan, Jane Wyman, and several well known producers and directors. The principal roles are played by Dennis Morgan, as a top star, Jack Carson, as an actor-director, and Doris Day, as a screen-struck studio waitress. The zestful way in which all three enact their roles gives the film a considerable boost. The comedy, much of which is very good satire, stems from the complications that arise when Carson and Morgan resort to artifice to help Doris become a star. All in all, it is a bright, fast-moving comedy, the sort that relaxes the spectator and leaves him in a joyful mood:—

When Morgan and Carson are co-starred in a picture slated for immediate production, every top director on the lot turns down the assignment because of their refusal to work with Carson. In desperation, Bill Goodwin, the producer, assigns Carson to direct, thus causing Morgan to withdraw from the picture. To get Morgan into line, Carson promises Doris a part in the picture if she will pose as his (Carson's) wife and inform Morgan that she was about to become a mother, and that Carson needed the work to raise money for her needs. Morgan, touched by her story, signs a contract. Carson fails to keep his promise to Doris who, after telling Morgan the truth, determines to return to her small-town Wisconsin home to marry her childhood sweetheart. When word comes that the studio's top feminine stars refused to play in a picture directed by Carson, Morgan, feeling sorry for Doris, suggests to Carson that they try to get her in the leading role. Thereafter the two men resort to all sorts of tricks and phoney stunts in an effort to sell her to Goodwin, but everything fails and Goodwin ends up a nervous wreck. Doris, fed up with her experiences, decides to return home. En route on the train, she is noticed by Goodwin who, struck with her beauty and singing voice, offers her a film job. But Doris, her experiences still fresh in her mind, rejects the offer. Goodwin appeals to Morgan and Carson to get her for the picture, and they leave post-haste for Wisconsin to stop her marriage to a small-town "hick." The arrive too late, and the "hick" turns out to be Errol Flynn.

It as produced by Alex Gottlieb and directed by David Butler from a screen play by Jack Rose and Mel Shavelson, based on a story by I. A. L. Diamond.

Fine for the entire family.

Why any of the defendants' attorneys should at this time profess surprise at the decision in view of the Supreme Court's virtual mandate to the lower court to dissolve the monopoly is difficult to comprehend, but it serves to prove this paper's oft-stated contention that many of these lawyers, who had been engaged to advise the producer-distributors, have been giving them bad advice all along.

The record of the New York equity case, and of numerous other anti-trust cases, bear out the assertions of the organized independent exhibitors and of this paper, made over a period extending many years, that the producer-distributors, in their relations with the independent exhibitors, have been doing things that would some day cause them much grief. These repeated warnings were either scoffed at or completely ignored. Their attitude, however, is now proving costly to them.

HARRISON'S REPORTS has frequently stated that the industry will never find peace until the producer-distributors, who are the wholesalers in the motion picture industry, are deprived by law from owning theatres and competing directly with their own customers.

The decision handed down this week will, in the opinion of this paper, become the law, for even if it is appealed by the defendants to the Supreme Court it is doubtful if the appeal will be successful since the lower court's opinion is exactly what the Supreme Court ordered when it remanded the case.

The decision should make a new industry of the motion picture business, with greater opportunity and greater profits for all.

IS THE GOVERNMENT GOING SOFT?

Declaring that the Schine consent decree reflects a "possible softening of the Department of Justice's anti-trust policies, Mr. Abram F. Myers, National Allied's general counsel, had this to say, in part, in a bulletin dated July 20:

"Back in 1945 the Government won a smashing victory in this case in the District Court. That Court adjudged that the Schine companies 'be dissolved, realigned, or reorganized in their ownership and control so that fair competition between them and other theatres may be restored and thereafter maintained.' When it came to proposing a plan for carrying out this order the Government was modest. Its plan, which was embodied in the District Court's decree, did not provide for the dissolution of the Schine Circuit through separation of the several affiliated corporations. It merely required Schine to sell one theatre of its selection in each of 33 towns, all but two in each of four larger towns and two of four theatres in Rochester, N. Y. Schine's one-theatre towns were not affected.

"On appeal the United States Supreme Court affirmed that decree in part and reversed it in part and remanded the case to the District Court for further proceedings in conformity with its opinion. The reversals were for the most part on minor issues and on technical grounds.... The Court set aside the findings and order in so far as they related to the theatres to be disposed of, not because they were too drastic, but because it felt the District Court had not fully explored all possibilities of divestiture under the Sherman Act.

"The Supreme Court criticized the lower court for approving the Government's milk and water plan because (1) it did not order the dissolution of the combination of the Schine corporations through separation of the theatres into geographical groupings under separate and unaffiliated ownerships; and (2) because the lower court made no inquiry to determine what theatres had been acquired by Schine through methods which violate the Act.

"After the case had been remanded the Government filed in the District Court its proposed findings, conclusions, judgment (i.e. decree) and supporting briefs. This was a fighting document and indicated that the Department of Justice was determined fully to explore all the possibilities of more effective relief set forth in the Supreme Court's opinion. Under the Department's proposed draft of decree Schine

would have been divested of virtually all of its theatres. Perhaps the Department took an extreme position in order to explore all the avenues opened by the Supreme Court. Certainly, it was not unreasonable for the Department to claim that all theatres acquired by the Schines after they had begun their unlawful practices were dividends of the conspiracy and hence subject to divestiture.

"But there the Department's aggressiveness ceased. Further court hearings were postponed from time to time and the trade papers revealed that Schine was negotiating for a consent decree.

"The consent decree just entered, in so far as it relates to divestiture, is substantially the same as the District Court's decree which the Supreme Court so roundly criticized. It requires the Schines to dispose of approximately 40 theatres within three years at the rate of one-third a year. The Schine organization is left intact, in full possession of its one-theatre towns, with its monopoly power only slightly reduced. There is no provision for trusteeing the theatres pending divestiture and if they are not sold within the time prescribed, then, upon a showing of due diligence, they may be leased. Neither is there any limitation on the size of the theatres which may be built to replace theatres destroyed by fire. Thus, as has happened in at least one situation, Schine may replace a relatively obsolete theatre with a very large ornate one against which independent theatres can scarcely compete.

"On this feature the Department of Justice, having the whip hand, nevertheless has settled for less than the Supreme Court plainly indicated it was entitled to. Also the Department has set a precedent which will haunt it for years to come. Anti-trust defendants in reliance thereon will fight their cases through the Supreme Court; and if they lose, they will then apply to the Department for softer terms than the Court ordered. This decree may serve to revive congressional interest in the position taken by Allied's General Counsel before the House Small Business Committee last year that cases involving the public interest should be compromised, if at all, before there has been a trial and a decision. Compromises made after the courts have ruled in favor of the Government can only be at the expense of the public interest."

Mr. Myers goes on to say that "the Department sought to compensate for the lack of adequate divestiture by injunctions directed against certain monopolistic practices," which, if enforced, "may offer some relief, at least for a few years." He points out that the restrictions on the number of feature films Schine may license for first-run exhibition in any fiscal year do not apply to pictures "for which competitors who have had an opportunity to request licenses have not made an offer or have made an insubstantial offer." The difficulty here, says Mr. Myers, is that "it is not likely that a distributor will regard an offer by a competitor which is less than Schine's offer as substantial. Thus the effect of the decree may be to force bidding in all competitive situations. While Schine is required . . . to license pictures theatre by theatre, it is obvious that, with its theatre empire virtually intact, it can afford to outbid its rivals in competitive situations."

Mr. Myers states that, since it is apparent that this provision will afford no protection to Schine's weaker competitors unless strictly enforced according to the declared intent, the Department of Justice is morally bound to police it, perhaps through a "minute supervision" of Schine's film deals. Otherwise, declares Mr. Myers, "the Schine consent decree will be the greatest bust in the history of anti-trust litigation."

After pointing out that the provisions enjoining Schine "from asking or knowingly receiving, in the licensing of films . . . discriminatory terms or conditions not available to competitors" is subject to the same policing by the Department, Mr. Myers concludes his remarks with the statement that "students of the anti-trust laws will observe the operations under the decree with the keenest interest. Despite current demands that heavier penalties be imposed for anti-trust violations, the Department of Justice appears to have abandoned the remedy of dissolution, long regarded as the Sherman Act's sharpest tooth."

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ANOTHER IMPORTANT ANTI-TRUST DECISION IN BEHALF OF AN INDEPENDENT EXHIBITOR

A decision handed down on July 29 by the U. S. Court of Appeals for the Third Circuit, in Philadelphia, in the case of Harry Norman Ball, as trustee for the Penn Theatre, Ambridge, Pa., vs. Paramount Pictures, Inc., Pennware Theatre Corp., A. N. Notopolous, RKO Radio Pictures, Inc., Loew's, Inc., 20th Century-Fox Film Corp., and Paramount Film Distribution Corp., presents a number of features of interest and importance to independent exhibitors.

In the course of the suit the defendants were found guilty of conspiring against the Penn Theatre in violation of the Sherman and Clayton Acts and, on December 13, 1948, a decree was entered in the District Court enjoining the defendants from:

"(a) Monopolizing or attempting to monopolize the exhibition of feature motion pictures on first run in the Borough of Ambridge, or from entering into, engaging in or consummating, directly or indirectly, expressly or implied, by means of discrimination in prices and terms, or by any other means or device, any such monopolization or any such restraint of interstate trade or commerce.

"(b) Enforcing, continuing, performing or acting under any provisions in existing contracts or license agreements between the distributor defendants and the exhibitor defendants having the effect of such monopolization, and entering into, executing or performing, directly or indirectly, expressly or implied, any provisions in any other such license agreements, franchise or arrangements whatsoever having the same effect.

"(c) Conspiring to protect or perpetuate any such monopoly in the exhibition of motion pictures on the first run in the Boro of Ambridge, or such restraint of, or agreement or conspiracy to restrain such interstate trade, or commerce in motion pictures, or entering into, engaging in, accomplishing or consummating, directly or indirectly, expressly or implied, any agreements or conspiracies having the effect of illegality.

"(d) Licensing their feature motion pictures for first run performance in the Boro of Ambridge to any one or more of the defendants without giving plaintiff an opportunity to inspect and negotiate for such pictures equal to and in all respects the same as the opportunity afforded any other exhibitor."

The Penn Theatre, holding that the decree was inadequate, appealed it.

It complained that the language of paragraph "d" failed of its purpose in that it merely gave it an equal opportunity "to inspect and negotiate" for the pictures in question without any provision that it have the same equal opportunity to actually obtain the pictures. Holding that the Penn's contention is "obviously meritorious," the Court, in remanding the case to the lower court, ordered it to modify paragraph "d" to read as follows:

"(d) Licensing their feature motion pictures for first run performance in the Borough of Ambridge to any one or more of the defendants without giving plaintiff an opportunity to inspect, negotiate for and obtain said pictures equal to and in all respects the same as the opportunity afforded any other exhibitor."

Acting upon the Penn's request that a new clause be

inserted in the decree in order to protect its playing position with particular reference to the time for the showing in Ambridge of the pictures in question after they have been exhibited in Pittsburgh, the Court held that the Penn Theatre is entitled to fair protection in this respect and that any future change of playing position should be at the direction of the Court. It therefore directed the District Court to add a new subparagraph to the decree to read as follows:

"(e) From impairing, reducing or changing the playing position of the Penn Theatre which prevailed as of April 30, 1944, until the further order of the Court."

An important phase of the decision is the Court's ruling upon the Penn Theatre's request for a new provision in the decree placing the burden of proving compliance with its terms upon the defendants. This request was opposed vigorously by the defendants, who maintained that the mere entry of the decree assures the Penn Theatre of the relief to which it is entitled. "While there may be considerable to that argument," stated the Court in its decision, "we are interested primarily in seeing to it that the decree really works out in practical fashion as intended. Subject to appeal on the merits, the issue here has been determined and we are desirous of eliminating as far as possible, any excuse for unnecessary, harassing litigation by either side. Having appellees [defendants] establish compliance with the decree will be of substantial help to that end. This will cause no undue hardship to appellees. Indeed, it can be far more easily and satisfactorily accomplished by them than by appellant. Within their own organizations, nation-wide statistics are readily available concerning film rentals and other comparative picture and theatre data. Most of such special knowledge would be difficult if not impossible for appellant to obtain."

The Court goes on to point out that placing the burden of proof on the defendants finds strong support in the Supreme Court's opinion in the Paramount Case, in which it upheld the Expediting Court's decision to put the burden of sustaining the legality of clearance, when attacked, upon the distributor. After quoting the Supreme Court's statement that "those who have shown such a marked proclivity for unlawful conduct are in no position to complain that they carry the burden of showing that their future clearances come within the law," the Appellate Court states that, "though there is little, if any, question of clearance before us at this time, the analogy is very close and the reasons the appellees should here have the burden of showing compliance are identical with those given by the Supreme Court in the Paramount opinion." It therefore ordered the District Court to add the following new paragraph to the decree:

"3. In any proceeding instituted by plaintiff in connection with the alleged violation of this decree in the future at any time by any of the defendants, the burden of proving compliance with the terms of the decree shall be upon the defendants."

There can be no doubt that the Appellate Court's modifications of the original decree in this case makes it one of the most effective decrees ever handed down in an anti-trust suit, particularly with respect to the provision that puts the burden of proof on the distributors if the Penn Theatre believes that any one of them has not given it fair treatment in accordance with the decree's provisions. In short, it means that, if the Penn Theatre loses a picture to a com-

(Continued on back page)

"Madame Bovary" with Jennifer Jones, Van Heflin and James Mason

(MGM, no rel. date set; time, 114 min.)

This period drama can boast of fine production values and a cast that means something at the box-office, but as entertainment it is a disappointment. The story, which is more or less a character study of an unfaithful, greedy woman, is very unpleasant and slow-moving, and not one of the principal characters wins any sympathy, not even the heroine's ill-treated husband, a weakling who humbly accepts her sinning. Even her lovers are weak and vain, and their actions, as well as the heroine's, are distinctly distasteful. It is supposed to be an emotional drama but, as presented, it never succeeds in stirring one. James Mason, who is billed as one of the stars, appears briefly in a prologue and epilogue. Not much can be said for the direction, which is heavy-handed. The story is strictly adult in theme and treatment, and will probably fare better in large cities than in the small towns:—

The story opens in 1857 at the trial of Gustave Flaubert (James Mason), a famous writer of the day, who takes the stand to disprove that his novel, "Madame Bovary," is a disgrace to France and an insult to womanhood. He recites the story of his heroine, Jennifer Jones, and through flashbacks it is shown that Jennifer had married Van Heflin, a not-too-successful doctor, to flee the drudgery of life on her father's farm. Having dreamt of an exciting, romantic life, Jennifer had soon become bored with her existence in a small town, and even the birth of her daughter had failed to quell her yearning for a gay life. In due time she had met Louis Jourdan, a handsome but arrogant aristocrat, and had surrendered herself to him completely. She had arranged to flee with him to Italy, but he had abandoned her, causing her to suffer a nervous breakdown. Heflin had forgiven her and had nursed her back to health, but before long she had started a new affair with Christopher Kent, a family friend. Matters came to a head when Frank Allenby, from whom Jennifer had secretly bought an expensive wardrobe, had demanded payment and had compelled her to enter into a series of intrigues by which she eventually became indebted to a wily, middle-aged lawyer, who had threatened to sell her home and furnishings unless she became his mistress. When Jourdan and Kent had rejected her appeals for financial aid, she had poisoned herself and had died in her husband's forgiving arms. Having completed the recital of Jennifer's tragic end, Flaubert wins his acquittal.

It was produced by Pando S. Berman and directed by Vincente Minnelli from a screen play by Robert Ardrey, based on Gustave Flaubert's novel. The cast includes Gene Lockhart, Gladys Cooper, Henry Morgan and others.

"Trail of the Yukon" with Kirby Grant, Bill Edwards and Suzanne Dalbert

(Monogram, July 31; time, 67 min.)

Poor. The story is not bad, but the screen play is poor, and the direction is worse. The result is that one is not impressed by the doings, some of which seem childish. Some of the gunplay scenes may prove to be to the liking of those who love action. Although Kirby Grant is supposed to be starred, Bill Edwards' part is the most prominent. Unfortunately, he seems to have a sour disposition; he is never seen to smile. Some of the outdoor scenery is beautiful. The photography is fine in spots, but only fair in other spots:—

Aided by Peter Mamakos, Anthony Warde, and Bill Edwards, his son, Guy Beach holds up a bank owned by William Forrest in Lebec, Canada, and steals \$150,000, which Beach felt he had been robbed of by Forrest, who had jumped his mining claim. Edwards disapproves of the robbery, even though it was justified to a certain extent. When Warde and Mamakos attempt to take the money for themselves, Edwards holds them at bay at the point of a gun and escapes with his father in a canoe. Mamakos and Warde give chase. They land, and while hotly pursued by the other two, they are joined in the shooting by Kirby Grant, a mounted policeman in civilian clothes, who had been on the trail of the bank robbers. Grant's dog is hurt, Beach shot dead, and Grant wounded. Edwards is placed under arrest, but instead of running away he stays behind to nurse Grant. When infection sets in, he goes to Lebec to fetch a doctor and returns with Suzanne Dalbert and Dan Seymour, her father. Suzanne saves Grant's leg. Meanwhile a romance develops between her and Edwards, who had agreed to return the stolen money to Grant. Learning about Edwards' plan, Forrest, in league with Mamakos and Warde, orders them to attack Edwards and take the money away from him, but "Chinook," Grant's dog, foils the attack. To lure the

outlaws, Grant jails Edwards. Thus he is able to capture Mamakos and Warde, who, to save their own skins, implicate Forrest. Forrest attempts to shoot Warde, only to be shot and killed himself. Edwards goes with Grant to stand trial, being assured that his good conduct will undoubtedly bring him a light sentence. Suzanne promises to wait for him.

The screen play, by Oliver Drake, was suggested by James Oliver Curwood's book "The Gold Hunters." It was produced by Lindsley Parsons, with William F. Broidy as associate producer. William X. Crowley directed it.

Unobjectionable morally.

"The Girl in the Painting" with Mai Zetterling and Robert Beatty

(Univ. Int'l, no rel. date set; time, 90 min.)

A fair British-made picture. The story, which has to do with a British officer's search for a displaced girl, has many loose ends and lags in spots, but it manages to hold one's interest fairly well mainly because of the fine performances, the interesting backgrounds of displaced persons' camps in Germany, and of the authentic impressions of life in such camps. Mai Zetterling, as the displaced girl, an amnesia victim who is taken advantage of by a Nazi war criminal, puts considerable feeling into the part, yet acts with admirable restraint. All in all, it should prove acceptable in theaters that specialize in British product:—

Guy Rolfe, an army major on short leave from Germany, wanders into a London art gallery and is struck by the beauty of a young girl (Mai Zetterling) in the painting of a displaced persons' camp. Arnold Marle, an Austrian refugee, sees the painting at the same time and excitedly tells Rolfe that the girl is his daughter, and that he became separated from her during the war. Rolfe decides to help the old man to learn the whereabouts of his daughter. Together, they find the artist, Robert Beatty, an impoverished inebriate, who dies before he is able to give them information. Rolfe returns to Germany and eventually locates Mai after an extensive search of the DP camps. He finds her not only frightened but unable to remember anything of her past. Moreover, camp records prove that she is the daughter of a displaced couple in the camp, who indignantly deny that she could be Marle's daughter. Suspecting that Mai had been taken advantage of because of her impaired memory, Rolfe probes further, much to the annoyance of Herbert Lom, who claimed to be her father. He becomes even more suspicious when Mai disappears from the camp and Lom accuses him of kidnapping her. A searching party finds Mai in a secret Nazi bomb shelter, held captive by Lom. Through several of Mai's childhood toys given to him by Marle, Rolfe restores her memory and helps her to remember that Marle is her rightful father. Lom is arrested after it is revealed that he is a notorious war criminal, masquerading under the name of a dead DP. As Mai prepares to join her father in England, signs of a growing love between her and Rolfe are apparent.

It is a Prestige Picture, produced by Anthony Darnborough and directed by Terence Fisher from a screen play by Frank Harvey, Jr., and Muriel and Sydney Box, based on a story by David Evans. Suitable for the family.

"Barbary Pirate" with Donald Woods and Trudy Marshall

(Columbia, no release date set; time, 64 min.)

Boresome. The story is synthetic, the direction amateurish, and the characters behave like idiots. The result is that the action never "stings" one. In foot after foot of film the characters are seen facing each other and talking, not knowing what to do with their hands. The producer should have learned by this time that a costume play cannot be made for peanuts, and should not undertake to produce such a picture on a limited budget. Some children may be thrilled by the fight in the palace, but most adults will undoubtedly be bored. The action takes place just after the Revolutionary War:—

Stefan Schnabel, Bey of Tripoli, a Mediterranean country, defies the American nation, which had just gained its independence, as well as all European nations by demanding and collecting tribute from merchant vessels found in his territorial waters. He destroys all vessels that refused to pay tribute and either kills or captures their crews. Holmes Herbert (as Thomas Jefferson), vice-president of the United States, refusing to admit that the U. S. Government is helpless against the Bey's piratical methods, orders Donald Woods, a major, to be deliberately captured by sailing on an unprotected vessel. Woods' mission was to gain the Bey's favor, and learn the name of the American who had been

supplying the Bey with sailing information about U. S. vessels. Woods assumes the name of an American traitor and makes believe that he dislikes the young Republic. The vessel is captured and all aboard are made prisoners, including Trudy Marshall and Ross Ford, her brother. Trudy resents Woods' unpatriotic attitude. Woods wins the Bey's confidence and is made his friend and counselor. Knowing that Lenore Aubert, a native servant girl, had been involved in an attempt to assassinate the Bey, Woods follows her and learns that her friends are as eager to do away with the Bey as he is. Meanwhile Herbert becomes President and orders Matthew Boulton, a State Department adviser, to negotiate a treaty of friendship with the Bey, unaware that it was Boulton who had been giving the Bey the sailing information. Boulton informs the Bey by letter that Woods is an American spy, and Woods is arrested. When the Constitution bearing Boulton arrives in the harbor, the Bey refuses to negotiate a treaty. He collects all the American prisoners and has them brought to the palace so that, in the event the Constitution bombarded the palace, the Americans, too, would be killed. Woods escapes, swims to the vessel, and persuades the Captain to hold his fire until he has had a chance to invade the palace and rescue the prisoners. The Bey commands that the Americans be killed anyway, but Woods, heading a detachment of Marines, captures the palace, kills the Bey, and rescues the Americans. Trudy, having learned that Woods is not a traitor but a true American, embraces him.

Robert Libott and Frank Burt wrote the screen play, Sam Katzman produced it, and Lew Landers directed it. Harmless for children.

"Slattery's Hurricane" with Linda Darnell, Richard Widmark and Veronica Lake

(20th Century-Fox, August; time, 83 min.)

The one good thing that may be said for this picture is that it will give to movie patrons an insight of the part played by naval aviators in the study of winds and hurricanes, which information enables the Weather Bureau to post storm warnings. All this, however, is only a minor phase of the story, which is such a confused, choppy tale about the rehabilitation of a former naval flier that one loses interest in the proceedings long before the fadeout. As a matter of fact, nothing pleasant happens throughout the whole picture; that is, nothing that touches one's emotions or awakens one's sympathies for the characters. The action is developed in an artificial manner, and matters are not helped much by the performances, which are unconvincing, or by the flashback technique, which has the story wandering all over the lot with confused results:—

Briefly, the story revolves around Richard Widmark, a former naval flyer now employed as a chauffeur-pilot for Walter Kingsford, a wealthy importer. Widmark lavishes his attentions on Veronica Lake, Kingsford's secretary, until he unexpectedly meets John Russell, a former war buddy now tracking down hurricanes for the Navy, who had married Linda Darnell, his (Widmark's) former girl-friend. When Russell is sent out of town on an assignment, Linda and Widmark renew their old affair. Veronica, heartbroken, quits her job. At this point in the development of the confused story, Widmark is awarded a Navy Cross for having sunk a Jap carrier during the war. Veronica, present at the elaborate ceremonies, collapses when she sees Linda bestow a warm congratulatory kiss on Widmark, and is taken to the hospital. In another development, Widmark's employer dies as he is being flown back from a West Indies island, and Widmark, trying to aid him, discovers evidence that Kingsford was actually head of a narcotics smuggling ring. He compels Kingsford's partners to pay him handsomely for his silence. Widmark gets a new slant on life when he learns that Veronica was ill because of drug addiction, and that Russell, having discovered the affair with Linda, had taken to drink. He sees his opportunity to make amends when the Navy orders Russell to fly out into a storm to obtain badly needed information about a hurricane. He knocks out the drunken Russell, takes up his own plane and, at a great risk to his own life, radios information that enables the weather service to save the lives of hundreds of persons living in the path of the destructive wind. It all ends with Widmark giving up Linda, informing on the smuggling ring, and promising to start life anew with Veronica. Linda and Russell become reconciled.

It was produced by William Perlberg and directed by Andre de Toth from a screen play by Herman Wouk and Richard Murphy, based on Mr. Wouk's story.

Strictly adult fare.

"Abbott & Costello Meet the Killer, Boris Karloff"

(Univ.-Int'l, August; time, 84 min.)

If one is an avid Abbott & Costello fan, this slapstick comedy should amuse him. Others, however, will probably find it to be a bore, for it is a rehash of their familiar antics and "corny" gags, none of which is particularly outstanding. As a matter of fact, many of the gags, which fall flat to begin with, are then "milked dry," causing one to become extremely impatient with the proceedings. The story is a completely nonsensical murder-mystery affair, replete with numerous suspects, killings, disappearing bodies, and the like, with the rotund Costello as the chief suspect until the real culprit is caught. But, whereas one could overlook the inanities of a story if the comedy is good, in this case, it only adds to the general boredom.

The action takes place at a resort hotel, where Bud Abbott is employed as a hotel detective, and Lou Costello as a bobby until he is fired by Alan Mowbray, the manager, for offending Nicholas Joy, a famous criminal lawyer who had checked into the hotel. Before Costello can pack up and leave, Joy is shot dead mysteriously under circumstances that make Costello the chief suspect. Suspected along with Costello are seven of Joy's former clients, all guests of the hotel at the time of the murder, who had tried to prevent Joy from publishing his legal memoirs lest they be incriminated. Fearing that their pasts would be revealed in an investigation, the seven former clients meet secretly and decide to pin the guilt on Costello. Their efforts to frame Costello involve him in a wild series of events, in which several more murders are committed before the case is solved by Costello himself, with Mowbray proving to be the culprit.

It was produced by Robert Arthur and directed by Charles T. Barton from a story by Hugh Wedlock, Jr. and Howard Snyder, who collaborated on the screen play with John Grant. In addition to Boris Karloff, who plays the part of a swami with hypnotic powers, the cast includes Lenore Aubert, Gar Moore, and others. Harmless for children.

"Top O' the Morning" with Bing Crosby, Ann Blyth and Barry Fitzgerald

(Paramount, Nov. 11; time, 99 min.)

A charming, light-hearted comedy-melodrama, interspersed with lilting Irish songs and dances, revolving around an American insurance investigator who goes to a small Irish village to investigate the theft of the Blarney Stone. It is not what one may call a side-splitting comedy, nor does anything really exciting happen, but it does keep one chuckling all the way through, for the story, though fanciful, is cheery, and it is tailored to fit the inimitable easy-going style of Bing Crosby, both in song and in humor. Moreover, it has an appealing romantic angle, and nice touches of human interest and pathos. Ann Blyth, as the colleen with whom Crosby falls in love, makes a charming heroine, and humorous characterizations are contributed by Barry Fitzgerald, as a local constable, and Hume Cronyn, as his assistant:—

The theft of the Blarney Stone from the Blarney Castle creates a sensation in the small village nearby, and Fitzgerald, accompanied by Cronyn, goes to the Castle to investigate, happy at the opportunity to solve an important case. But John McIntire, Fitzgerald's superior officer from Cork, tells him that he is too old to handle the case and orders him back to the village. Meanwhile in New York, Crosby, whose firm had insured the Blarney Stone for \$500,000, is ordered to Ireland to investigate the theft. Posing as an artist, Crosby pokes about the Castle grounds searching for clues, and in this way meets Ann Blyth, Fitzgerald's daughter, who, influenced by a prediction made years earlier by a village "wise woman" about the man she would marry, sees Crosby as the man who would qualify. Crosby becomes friendly with Ann and her father, but when Fitzgerald discovers that he is an investigator, and that he had made some disparaging remarks about his ability, he orders him to leave town. He changes his mind, however, when Crosby informs him that his firm had offered a huge reward to the one recovering the Stone. In the course of events, Crosby finds reason to suspect Cronyn as the thief, and lays elaborate plans to trap him. But before he can follow through on the plan he becomes enmeshed in Ann's and the villagers' superstitions, kept at a high pitch by the "wise woman's" predictions. After several misunderstandings with Ann and with Fitzgerald, Crosby eventually traps Cronyn as the thief, restores the Stone to the Blarney Castle, and sees to it that Fitzgerald can claim the reward.

It was produced by Robert L. Welch and directed by David Miller from an original screen play by Edmund Beloin and Richard Breen. Fine for the entire family.

petitor, it can appeal to the Court to make the distributor prove that the picture had been awarded to the competitor by fair means. In the case of competitive bidding, such an appeal will compel the distributors to reveal information they are now reluctant to disclose. Moreover, if the distributor could not prove that the picture was awarded to a competitor by fair means, he could be held in contempt.

The Appellate Court, in modifying this decree, did more than grasp "the big stick"; it put spikes into it.

MYERS HAILS TOTAL DIVORCEMENT DECISION AS ALLIED VICTORY

In a statement issued last week-end, Abram F. Myers, General Counsel and Chairman of the Board of Allied States Association of Motion Picture Exhibitors, had this to say about the Statutory Court's decision ordering total divorce:

"Federal Judge Augustus N. Hand celebrated his 80th birthday [born July 26, 1869] by writing what should be the final chapter in the 11 year old anti-trust suit against the eight major companies.

"In an opinion notable for its logic, force and clarity he voiced the District Court's view that no remedy short of total divorce was adequate to restore and preserve law-ful conditions in the motion picture industry.

"The film companies are muttering in their beards about another appeal to the Supreme Court, but when their lawyers tell them how Judge Hand has tied in their theatre acquisitions as 'active aids to the conspiracy,' they will realize that there is no further hope for them in the courts.

"For Allied this is a victory—total and complete. Every legal argument Allied has advanced in favor of divorce now has judicial sanction. Every benefit which Allied claimed would result from divorce is in process of fulfillment.

"More pictures are being produced, first-run monopolies are crumbling, unreasonable clearances are being shortened and the film salesmen are beginning to appreciate their customers. That the pictures produced for a free market will improve in quality, we have no doubt.

"Two phases of the case remain open: (1) Detailed plans for effecting divorce must be submitted to and approved by the Court; and (2) the Government must submit further evidence as to the theatres to be divested because they are the 'illegal fruits of the monopoly,' or the parties must agree thereon. Both phases involve the exercise of discretion by the Department of Justice, which to be sound should be based on a thorough knowledge of the case.

"It is a great loss to the Government, to the independent exhibitors and to the public that Robert L. Wright, who prosecuted the case so tenaciously, should have resigned before it was wound up. To him should go the honor of presenting to the Court the final decree of divorce and divestiture. More than that he should be on the job to match his knowledge of the evidence and of industry conditions with the knowledge and experience of the distinguished counsel for the defendants.

"It would be a calamity if at this late date the Government should succeed in 'snatching defeat from the jaws of victory.' There is no reason to assume that this will happen—certainly there would be a terrible public reaction if it did. But it would be reassuring if Wright could be induced to return to the Department long enough to clean up these odds and ends. His calm competence, his bulldog tenacity and his imperturbability under extreme provocation will be needed when defendants' counsel begin to operate on the Department."

ERNEST TURNBULL
600 GEORGE STREET
SYDNEY, AUSTRALIA

July 7, 1949

DEAR PETE:

It was with pleasure we read in the issue of "Harrison's" of 2nd July that it was thirtieth birthday of your fine paper,

and we hasten to offer you our heartiest congratulations.

We can well imagine the personal satisfaction you must feel at having, in spite of its early heartaches and vicissitudes, established a publication that is not only read but appreciated in many parts of the world. You also have the personal satisfaction of knowing that you are reaping the benefit of years of consistent work well expended.

With best wishes from us all,

Yours sincerely,
(signed) ERNEST TURNBULL,
Managing Director,
Hoyts Theatres, Ltd.

SYNDICATE THEATRES, INCORPORATED
FRANKLIN, INDIANA

July 22, 1949

MR. P. S. HARRISON
HARRISON'S REPORTS, INC.
New York 20, N. Y.

DEAR PETE:

Please accept my congratulations on a job well done these past thirty years. It is indeed an enviable record to have, in this young industry, served the exhibitors as long and as faithfully as you have done.

Be assured of my sincere wishes that you continue another thirty years and that every success meets your efforts.

Kindest regards,
(signed) TRUEMAN T. REMBUSCH

LOEW'S INCORPORATED
BROADWAY AT 45TH STREET
NEW YORK 18, N. Y.

July 18, 1949

DEAR PETE:

So you've been at it thirty years—well, congratulations.

You certainly can look back on those thirty years with pride and as having done a good and honest job. Naturally, there were times when folks didn't agree with you but in the work that you did you have rendered many important services to the industry. I only hope that everyone appreciates what it meant and what it took out of you to do it.

As for me, I am personally grateful that I have had the pleasure of your friendship for so many of those thirty years.

Kindest regards.

Sincerely,
(signed) H. M. RICHEY

Congratulations are in order for Pete Harrison (HARRISON'S REPORTS) on his 30th Anniversary as a friend of the Independents of the United States and the World. We know of no better way to express our feelings on this occasion than to write immediately for a subscription, or if you already subscribe, send your renewal along. Let's make Pete aware of our thankfulness for his presence in our Industry these past thirty years, and assure him we want him to spend many more with us as Independents.—Independent Exhibitors, Inc., of New England, July 7 bulletin.

CONGRATULATIONS TO PETE HARRISON

This week marks the thirtieth anniversary of Pete Harrison's well known HARRISON'S REPORTS.

It is certainly no secret that he has won the respect and admiration of thousands of theatremen for his honest and unbiased opinions on pictures and trade practices.

Our sincere hope is that Pete will be around for another thirty years to continue a great job with a service he originated and has proved to be needed and wanted in this industry.—Chick Lewis, editor and publisher of Showmen's Trade Review, in his July 16 editorial page.

* * *

Limited space prevents me from reproducing the many other expressions of good will and congratulations sent in by friends and subscribers. To all, however, I wish to express my heartfelt thanks.

P. S. HARRISON

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A GRATUITOUS OPINION

In a statement issued in New York at the end of last month, Herman M. Levy, general counsel of Theatre Owners of America, speculated on whether the theatres will be able to live under the competition that will naturally be created by divorce and by the different injunctions on selling practices, as decreed by the courts.

Mr. Levy, not wanting to take a positive stand and thus be found wrong in the end, listed the possibilities faced by independent exhibitors under many "ifs."

"The major beneficiary of this case," said Mr. Levy, "was to be the independent exhibitor. That was the motivating force behind the action. Now that this 'industry case' is reaching out to the end of its long road, it is fitting to take inventory to determine how and whether the independent exhibitor has been benefited. If competitive bidding; if the elimination of licensing an entire season's product at one time; if the licensing of pictures one at a time; if the loss of treasured runs and clearances; if the loss of status of an old good customer; if the taking away of theatres from distributors and placing them in the hands of others who have no market to protect; if the opening of the door for producers and distributors, divorced from exhibition, to produce and to distribute directly for television, since again, they will have no theatres of their own to protect; if the constant threat of cut-throat competition and the resulting fantastic increases in film rentals; if all of these things, and many others, are good, then the independent exhibitor has been benefited. These are the facts stripped of all hollow and illusory generalities."

Just what is the object of Mr. Levy's statement? How can the exhibitor, whether independent or affiliated, affect the court's decision? As a lawyer of good repute, Mr. Levy ought to know that the courts, in handing down decisions on anti-trust cases, are concerned, not with the interests of the businessmen involved, but with the protection of the public interest in free competition, as defined by the law. If the courts have ruled that the interests of the public require that the distributors divorce themselves of their theatre holdings, there is nothing that any one in the industry can do about it; we have to accept the court's ruling and must endeavor to readjust our business conduct to conform with the decision. Any adverse opinion of such a decision is, therefore, gratuitous.

Mr. Levy takes the view that, under the decision, the distributors will make extensive use of the competitive bidding selling method, and he expresses doubt as to whether the independent exhibitors will be able to stand the "gaff" from the rise in film rentals that such a selling method will bring about. Perhaps competitive bidding for films will not be the ultimate word—there may be modifications. But whether there

are to be any modifications or not, can Mr. Levy show me any instances where the independent exhibitor had the slightest chance of getting a film when his competitor was an affiliated theatre? There may be a case here and there, the result of kindheartedness on the part of a branch manager, supported by his home office, toward an old exhibitor, in service as well as in age, but such cases were very few; the affiliated theatre could get any picture it wanted, against any independent competitor. Now the independent exhibitor will at least be able to buy a picture, if he has either a modern or a well-kept theatre and is willing to pay the price.

As to the small independent exhibitor being able to get a film at a reasonable price if his competitor should happen to be a theatre belonging to a large independent chain, that is another matter, to be discussed at some date in the future. All this writer wants to say right now is that the independent chains will have to go through the same process as the affiliated chains if they should become monopolistic and attempt to control admission prices, or to corral the product. It may be a long process, but it will come—that is, if the independent chains have not yet learned a lesson from the fate of the affiliated chains.

AMERICAN LEGION AGAINST FILM COMMUNISTS

Recently the American Legion of the 17th District (Los Angeles, Calif.) passed a resolution recommending to the motion picture industry that it avoid employing either Communists or fellow-travelers. The Legion resolved also to boycott all pictures in which such persons either appear or help in its production.

Unless either the star engaged, or the director, or any member of the technical staff has publicly declared that he or she is a Communist, the producers in Hollywood may run into much trouble if they were to accept the American Legion's edict.

Who is to determine which person is or is not a Communist? And how is it to be determined when a person refuses to admit whether he is or is not one?

We know, of course, that a person who refuses to state whether he is or is not a Communist is suspected by most people of being one. And a large number of such persons probably are Communists. But until it is proved that they are Communists, and that they support the philosophy that all capitalistic governments must be overthrown by force, a producer would run the risk of being sued for a large sum if he were to follow the Legion's recommendations.

There is no question that many of those who are suspected of being Communists, because of their be-

(Continued on last page)

"Jolson Sings Again" with Larry Parks and Barbara Hale

(Columbia, no rel. date set; time, 96 min.)

Excellent mass entertainment. As a general rule, a sequel rarely matches the entertainment quality of the original production, but this one proves to be the exception to the rule, and it may very well match or even beat the box-office performance of its predecessor, "The Jolson Story." Photographed in Technicolor and given handsome production values, the story is a continuation of Al Jolson's career, with Larry Parks once again doing an outstanding acting job in his impersonation of the singer. One cannot help but marvel at the perfect synchronization of Jolson's dubbed in singing voice and Parks' gestures and lip movements. Like "The Jolson Story," this, too, has a simple but heart-warming tale, and it is pleasantly romantic. But the outstanding feature is the music. All the songs made famous by Jolson, including even "Sonny Boy," are put over in a highly satisfying manner, and even though considerable footage is given over to these songs one feels as if he wants to hear more. A novel and highly amusing twist to the story is where Parks, as Jolson, is introduced to his screen impersonator for the making of "The Jolson Story." The impersonator, of course, is Parks, thus through trick photography Parks is shown teaching Parks to imitate the Jolson gestures and lip movements. Worked into the production in a very clever way are clips of the many songs that highlighted "The Jolson Story."

Briefly, the story begins where "The Jolson Story" ended, with Jolson's wife (Evelyn Keyes) dissolving their marriage because of his love for the life of a performer. Heartbroken, Jolson quits show business and travels abroad. In the ensuing years he becomes a sort of playboy, but, with the death of his mother and the plunging of the world into war, he decides to make himself useful. Too old to enlist, he volunteers to entertain the troops overseas. His rigorous tour comes to an end when he collapses at a performance, deathly ill from fever. During his convalescence in an Army hospital in the States, he meets and falls in love with Ellen Clark (Barbara Hale), his nurse, whom he eventually marries. Jolson, though happily married, yearns to return to show business, but he believes himself to be a "has been" and rejects all suggestions that he try for a comeback. Through Ellen's subtle encouragement, however, he appears on a benefit show and wins the acclaim of the audience. As a result, a Hollywood producer induces him to permit the making of a film based on his career, with Larry Parks impersonating him. Thus "The Jolson Story" is produced, and its phenomenal success makes him one of the nation's top flight entertainers once again.

It is a simply told story, but it is endowed with ingredients that give it definite mass appeal. Barbara Hale, as the second wife, is excellent, as are William Demarest, as Jolson's manager, Ludwig Donath and Tamara Shayne, as his parents, and Bill Goodwin, as a Broadway producer, all of whom re-enact the parts they played in "The Jolson Story." Sidney Buchman, who wrote the original screen play and produced it, deserves much credit for an outstanding treatment. Henry Levin directed it.

Excellent for the entire family.

"Easy Living" with Victor Mature, Lucille Ball, Lizabeth Scott and Sonny Tufts

(RKO, no rel. date set; time, 77 min.)

The professional football background of this story, as well as the players' names, should be of considerable help to the exhibitor in selling it to the public, but as entertainment it is only fair, and somewhat distasteful. The performances are very good, but the story, which revolves around the physical and domestic troubles of a star professional football player, is developed in a cryptic way, robbing it of a dramatic punch and making it difficult for one to follow the plot. Another drawback is that the motivations of several of the principal characters are not clearly defined. Con-

sequently the story, for all the good acting, is neither provocative nor compelling. Although the story has a football background, there is no exciting gridiron action:—

Victor Mature, star halfback of the New York Chiefs, has difficulty meeting expenses because of the extravagances of Lizabeth Scott, his wife, an interior decorator. Lucille Ball, secretary to Lloyd Nolan, owner of the Chiefs, loves Mature secretly and is aware of his wife's incurable selfishness and her indifference to everything about Mature except his glamor and earning ability. Mature, whose playing had not been up to par, angering his teammates, receives a shock when he learns that he had been turned down for an insurance policy because of a bad heart condition. He visits his doctor secretly and is warned to avoid vigorous exercise if he wished to live. He receives another shock when a coaching job he had been promised at State College, his alma mater, is given to Sonny Tufts, his best friend and fellow-player, because the faculty felt that Lizabeth, as a coach's wife, would be out of place and unhappy on the campus. Mature begs Lizabeth to give up her work and return with him to State, where Tufts had offered him a job as assistant coach. But Lizabeth, deep in an illicit affair with Art Baker, a wealthy but elderly man, refuses to go. They quarrel and separate. Troubled, Mature gets drunk, and in an unguarded moment tells Lucille of his bad heart. Offered a bonus if he would play hard and help the team win a championship game, Mature accepts in the hope that the fame and money will win back Lizabeth. Just before game time, Lucille informs Tufts of Mature's ailment. Tufts berates him and convinces him that he would be a fool to kill himself for Lizabeth. Taking Tufts' advice, Mature withdraws from the game. Meanwhile Lizabeth, discarded by Baker, comes to the field to seek a reconciliation with Mature. He accepts her back, but not before he slaps her twice and obtains her promise to behave.

It was produced by Robert Sparks and directed by Jacques Tourneur from a screen play by Charles Schnee, based on Irwin Shaw's "Education of the Heart." The cast includes Jeff Donnell, Paul Stewart, Jack Paar and others.

Adult fare.

"Make Mine Laughs"

(RKO, no rel. date set; time, 63 min.)

A fair program entertainment. Like "Variety Time," which RKO produced about a year ago, this picture is a vaudeville show on film, a mixture of song numbers, dance routines, novelty acts, slapstick comedy skits, and the like, presented in a program of eleven acts, which are tied together by Gil Lamb, as master of ceremonies, who introduces the different acts with appropriate witty comments. Part of the picture has been newly filmed, but most of it is a collection of clips from shorts and features released by RKO in the past.

The acts, all entertaining in their own way, include Ray Bolger, in a prizefight dance; Anne Shirley and Dennis Day singing a lover's duet; Joan Davis and Jack Haley in a comedy song routine entitled, "Who Killed Vaudeville?"; Leon Errol in a slapstick comedy-farce skit, "Beware of Redheads"; Frances Langford singing an Hawaiian ballad; Frankie Carle and his Orchestra playing a musical number; Robert Lamouret, a continental ventriloquist, in an hilarious routine with a dummy Donald Duck (which is the best part of the picture); Manuel and Marita Viera with an aggregation of monkeys who play musical instruments; Rosario and Antonio in a Latin ballroom dance number; Freddy Fisher and his Schnickelfritz Band in a hillbilly song routine; and The Titans, a versatile acrobatic team. In addition, there are amusing clips from a 1920 newsreel showing the bathing beauties of the day, as well as an early 1908 silent film of a tear-jerking drama.

It was produced by George Bilson and directed by Richard Fleischer. The Leon Errol sequence was written and directed by Hal Yates.

Suitable for the family.

"I Was a Male War Bride"
with Ann Sheridan and Cary Grant

(20th Century-Fox, September; time, 105 min.)

An hilariously funny sophisticated comedy. Word-of-mouth advertising, coupled with the popularity of the players, should make it one of the outstanding box-office pictures of the year. The many amusing mishaps and adventures that befall Cary Grant, as a French army officer, and Ann Sheridan, as an American WAC lieutenant, when both are assigned to a post-war mission in Germany, will keep audiences in a state of near-hilarity throughout most of the proceedings. The gag lines and comedy situations frequently border on the risque, and broad slapstick is often resorted to in making the comic points, but all this is done with a maximum of merriment. The direction is bright and snappy, and both Grant and Miss Sheridan do very good work, romping through the farcical situations in a highly amusing way.

The story, which was filmed against authentic backgrounds in Germany, opens with both Ann and Grant dismayed because she had been assigned as his aide and interpreter to accompany him on a mission to Bad Nauheim to track down a black racketeer; they had worked together on several previous missions, and each had a low opinion of the other. Their trip by motorcycle, with Ann at the wheel, is marked by many mishaps because of a road-block, including one situation in which Grant accidentally locks himself in Ann's bedroom and spends an uncomfortable night trying to keep his presence a secret. The two constantly growl at each other, but by the time the mission is completed they find romance and marry. From then on their troubles begin, for night after night army regulations prevent them from consummating their marriage. Their predicament becomes even more involved when Grant, learning that Ann had been ordered back to the States, decides to accompany her. He becomes enmeshed with numerous forms and applications required by the law regulating the immigration of war brides—the only law by which he could gain entry. After a series of highly hilarious complications, he finally circumvents the legal technicalities by masquerading as a WAC, a move that enables him to join Ann aboard the same ship taking her home.

It was produced by Sol C. Siegel and directed by Howard Hawks from a screen play by Charles Lederer, Leonard Spigelglass and Hagar Wilde, based on a story by Henri Rochard. The cast includes Marion Marshall, Randy Stuart and others.

Adult fare.

"Yes Sir, That's My Baby"
with Donald O'Connor, Charles Coburn
and Gloria De Haven

(Univ.-Int'l, August; time, 82 min.)

Photographed in Technicolor, this college picture misses being a good comedy mainly because of mechanical direction that fails to get the most out of the talented cast. Despite its labored moments, however, its mixture of college capers, songs, dances and football, shapes up as a pleasant enough program entertainment that should get by with undiscriminating audiences. The comedy, much of which is forced, stems from the conflict between five gridiron heroes and their wives, who contrive to keep their husbands away from the football field lest it interfere with their household chores. It is a thin story at best, but some of the situations are genuinely funny and should garner some hearty laughs. A dance routine executed by Donald O'Connor is very good, but the songs are undistinguished:—

Donald O'Connor, an ex-GI, and Gloria De Haven, his wife, live with their baby on the campus of Granger College while both complete their educations. Charles Coburn, the biology professor and football coach, depends on O'Connor and four of his married ex-GI pals as the mainstays of his football team. Revolt comes, however, when Barbara Brown, the psychology professor and an old-time sweetheart of Coburn's, convinces Gloria and the other wives that their husbands must not play football lest it interfere with their

domestic duties, such as minding the babies. Despite Coburn's protests, O'Connor and his pals heed their wives' edict, but they eventually agree to come out for practice when Joshua Shelley, an unsuccessful football candidate, is assigned to mind the babies. The situation resolves itself into a battle of wits between Coburn and Miss Brown, who sees to it that the wives contrive in every way to keep their husbands at home. O'Connor, to solve the problem, invites both professors to his home in the hope that they would renew their romance and end the feud. But he bungles matters, causing both of them to leave in a huff. On the day of the biggest game of the year, Miss Brown arranges for the wives to attend an out-of-town concert, leaving the men saddled with the babies and unable to play. O'Connor, learning that Coburn would be fired if the team lost the game, gets word to his wife. The disastrous news causes Miss Brown to have a change of heart; she rushes back to town, takes charge of the babies, and orders the men to join the team. Granger College wins the game, and it all ends with every one, including the two professors, embracing.

It was produced by Leonard Goldstein and directed by George Sherman from a story and screen play by Oscar Brodney. The cast includes Jim Davis, James Brown and others.

Harmless for children.

**AN IMPORTANT MESSAGE FROM
 BOB O'DONNELL**

In an effort to spread word of the fact that the facilities of the Variety Clubs' Will Rogers Hospital at Saranac Lake, N. Y., are available to every person employed in the motion picture industry, R. J. O'Donnell, International Chief Barker, has sent the following letter to the presidents of all the picture companies, service companies, motion picture theatre equipment manufacturers and the heads of the leading independent and affiliated theatre circuits:

"The Variety Clubs Will Rogers Hospital at Saranac Lake, New York, is now a reality—for on June 1st the Variety Clubs International took over the operation and responsibilities of the former Will Rogers Hospital at Saranac. . . .

"In less than two months the new administration of the Hospital has started to make good its pledge to give to this Industry its very own institution . . . and to make it one of the finest in all the world. Already the rehabilitation program is underway.

"You are head of a large and great organization. Your company employs an army of workers. This Variety Clubs Will Rogers Hospital belongs to them. It is being operated of, by and for them! AND, we want every employee to know that if he is unfortunate enough to be stricken with tuberculosis—our Hospital is a friendly haven . . . where he can be helped back to health and a happy and normal life.

"May we suggest that you acquaint each and every member of your organization with the facts about this Hospital—encourage each employee to use the Hospital facilities should the need arise. We must urge the people of our Industry to protect themselves—should there be the slightest symptom of tuberculosis . . . for we can best render service if they come to us at the first possible moment after discovery of affliction with this dread disease. The earlier we get them . . . the surer and quicker will be the cure.

"You will be rendering to your employees and to us a great service if you will tell them of this—and it will enable us to help them when they are in need of the kind of help we can give.

"With your support and encouragement we will fulfill our pledge and our obligations to you and to our Industry. We cannot do the overall job we aspire to unless we all work together . . . we feel sure we are doing our job. Will you do yours by circulating information about the Hospital throughout your entire organization? Assure your personnel that further data may be obtained from the New York office of the Hospital, 1313 Paramount Building. . . ."

havior, will be refused jobs; but the reasons that will be given to them will be other than that they are, in the producer's opinion, either Communists or fellow-travelers.

But even in these cases there may be an injustice done. The very fact that a person exposes the defects of capitalism does not necessarily bring him into the Communistic fold; he may merely be a liberal, fighting for an improvement of the capitalistic system.

When the welfare of the nation is involved, however, one or two injustices against innocent persons will have to be tolerated, for if we had to let Communistic acts go unpunished out of a desire to avoid punishing one or two innocent persons, the fate of millions of non-Communists would be tragic, including the fate of those who were punished unjustly, if Communism prevailed.

Some sacrifice is required on the part of every one who has enjoyed the blessings of security and of liberty under the capitalistic system, even though it has its defects.

CONFICTING STATEMENTS

At a meeting of the Motion Picture Industry Council last month, Eric Johnston, head of the producers' association, assured John Dales, Jr., executive secretary of the Screen Actors' Guild, and Roy Brewer, representing IATSE, that production of American pictures abroad is not increasing. Published accounts of production advantages as a result of blocked currencies, he said, are largely fallacious. Besides, he said, many of the pictures that are announced are never produced abroad.

Dore Schary, vice-president in charge of production at MGM, supported Mr. Johnston's statement and said that no greater number of pictures will be produced abroad this year than were produced in the pre-war period.

Three days previous to the aforementioned meeting, a dispatch from Hollywood to the *Motion Picture Daily* stated that MGM has lined up seven pictures to be produced abroad within a year, or eighteen months at the most.

When Spyros Skouras, president of 20th Century-Fox, was about to go abroad, where he now is, publicity releases from the company to the trade press stated that he was taking the trip in connection with the eight pictures that his company is going to produce abroad. The same statement was made when Mr. Zanuck was leaving for Europe.

When Scotty Dunlap, of Monogram and Allied Artists, was about to leave for Great Britain, where he now is, a publicity release stated that he was going there for the purpose of arranging the production of two Allied Artists pictures with blocked funds.

In the few weeks that have gone by since Mr. Johnston's talk, several of the other major studios, including a number of independent producers, have announced plans for the production of pictures abroad.

This paper is criticizing, not the production of pictures abroad with blocked currencies, but the fact that Mr. Johnston's statements are in conflict with the publicity releases that are sent out by the different companies. When the representatives of the different guilds find his statements contrary to the publicity releases, perhaps they will pay no attention to whatever he says in the future.

A LESSON FROM THE GOLF CLUB ORGANIZATIONS

Asserting that golf club organizations perform a public service, an attorney representing 22 golf clubs in the Los Angeles area recently appeared before the Board of Equalization and won a reduction in the assessments.

Mr. A. J. Hill, the attorney, declared that the tax burden is so heavy that many of the clubs may have to go out of business.

As a result of his plea, the Board voted to reduce the land values of the clubs by 25%, and the buildings up to 50%.

The motion picture industry could learn a lesson from the action of the golf clubs. If they were able to convince the Los Angeles Equalization Board that they perform a public service and for that reason should not be taxed heavily, certainly we would have a better chance to convince Congress that picture theatres perform a great public service by furnishing the people with entertainment at a nominal price, keeping them happy, particularly in times of stress. We could cite also the educational value of pictures, as well as the great service the picture industry performed during the war.

When we say "industry," we mean mostly the exhibitors, for they are the ones who carry the most influence with the Washington legislators. A Congressman will give greater heed to a plea from his constituents than from the big fellows in the industry.

President Truman, of course, has stated that nothing can be done to repeal the war excise taxes during this session of Congress, but this should not discourage the exhibitors from continuing their efforts to influence their Congressmen of the need to either eliminate or reduce the 20% admission tax. Even if nothing can be done during this session of Congress, it will still do much good to gain Congressional support for elimination of the tax during the next session. We must put all our energies towards the elimination of this burdensome tax, for once it is eliminated theatre attendance cannot help taking a jump.

LET THEM LOSEN UP THEIR PURSESTRINGS

Recently *Daily Variety*, of Hollywood, published a pamphlet listing the backlog of pictures each company has.

Immediately after its appearance, a radio commentator used the information in the pamphlet to inform his listeners that better pictures were on the way and that a turn for the better in the picture industry has come.

It was a convincing talk, and it no doubt reached the ears of many people who are not steady movie patrons.

The shorts that are now being shown in the theatres to build up good will for the industry also are effective. But they are not all-inclusive. In other words, they are seen only by those who attend moving picture performances. What about the millions who do not attend such performances? What is needed to get our message over to these non-picturegoers is institutional advertising, the sort that will tell the public of the blessing of the motion picture as a popular entertainment and as a subtle educator.

The producing and distributing end of the motion picture business had better loosen up its pursestrings; it will pay them in the end by millions more than they will spend.

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ABRAM F. MYERS' ANALYSIS OF THE N. Y. STATUTORY COURT'S DECISION

Because of the vital nature of the decision handed down last month by the Federal Statutory Court in connection with the Government's anti-trust suit against the major companies, and because exhibitors everywhere are interested in the opinions of Mr. Abram F. Myers, National Allied's general counsel, whose views on the legal position of the industry, particularly with regard to anti-trust violations, have been upheld by the courts consistently, HARRISON'S REPORTS is herewith reproducing the full text of his analysis of the decision, as contained in an organization bulletin issued this week:

"THEATRE ACQUISITIONS PART OF THE CONSPIRACY

"On December 14, 1945, Allied's General Counsel, in behalf of the Conference of Independent Exhibitors' Association, filed a brief in the District Court as *amicus curiae*. It closed with the following paragraph:

"'And those practices are not to be judged as separate, isolated acts—as defendants would have it—but as integral parts of the system by which the monopoly has been created and maintained.'

"The basic error in the District Court's first decision was in failing to tie in defendants' theatre acquisitions and operations with their obvious—one might almost say admitted—conspiracy to fix admission prices, uniform clearances, etc.; and in viewing their theatre holdings separately instead of collectively. As the result, the District Court felt that competitive bidding, the elimination of pools and joint holdings and injunctions against illegal trade practices afforded an adequate remedy.

"The Government attorneys who negotiated the improvident consent decree of November 20, 1940 were guilty of the same error, only more so. They ignored the conspiracy and the decree did not even deal with the fundamental vice of price-fixing. All they could see in the case were certain trade practices which, they felt, could be remedied by giving the independent exhibitors a highly restricted arbitration privilege.

"Judge Hand in his recent opinion did not repeat that error. He treated the case as a unit and not a heterogeneous mass of unrelated charges; and he then concluded, in keeping with the requirements of law and logic, that virtually all the defendants had done, including their theatre acquisitions (called 'vertical integrations') was in furtherance of the unlawful conspiracy.

"The Court's position is summed up in the following passage from Judge Hand's opinion:

"'But here we are presented with a conspiracy among the defendants to fix prices, runs and clearances which we have already pointed out was powerfully aided by the system of vertical integration of each of the five major defendants. Such a situation has made the vertical integrations active aids to the conspiracy and has rendered them in this particular case illegal, however innocent they might be in other situations. We do not suggest that every vertically integrated company which engages in restraints of trade or conspiracies will thereby render its vertical integration illegal. The test is whether there is a close relationship between the vertical integration and the illegal practices. Here, the vertical integrations were a definite means of carrying out the restraints and conspiracies we have described. . . .'

"In respect to monopoly power, we think it existed in this case. As we have shown, the defendants were all working together. There was a horizontal conspiracy as to price fixing, runs and clearances. The vertical integrations aided such a conspiracy at every point. In these circumstances,

the defendants must be viewed collectively rather than independently as to the power which they exercised over the market by their theatre holdings. . . . The statement in our former opinion that the defendants were to be treated individually is subject to our comments in dealing with Findings 152, 153 and 154.¹ We were then proposing to set up a bidding system which was thought adequately to restore competition and, therefore, to render a treatment of the defendants in the aggregate as irrelevant. We regard such treatment as now necessary.'

"These considerations, fortified by findings as to the extent of the control over the market exerted by the defendants through their theatres, led inexorably to the following conclusion as to the remedy:

"'As an injunction is regarded as an insufficient remedy there must, in our opinion, be a divorcement or separation of the business of the defendants as exhibitors of films from their business as producers and distributors. Just as in the *Crescent* case affiliation was held to furnish the incentive for carrying out the conspiracy that there existed, we find that vertical integration has served a similar purpose in the case at bar.'

"HOW PICTURES WILL BE SOLD

"The District Court in its first decision thought competitive bidding was a cure-all for the discriminations in the licensing of pictures disclosed by the evidence, consequently its decree contained no provision in reference to discrimination. In striking out the competitive bidding provision the Supreme Court called attention to the omission and directed that it be cured. In its latest opinion the District Court ordered the inclusion in the final decree now due to be entered of a provision which is contained in the Paramount consent decree entered last winter. Such provision would enjoin the defendants² 'from licensing any feature for exhibition upon any run in any theatre in any other manner than that each license shall be offered and taken theatre by theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres, or others.'

"There is considerable current discussion as to whether this provision makes bidding mandatory in competitive situations. Judge Hand sensed that objection would be made and entered the Court's disclaimer. 'It may be objected,' said Judge Hand, 'that this is competitive bidding which has been rejected by the Supreme Court, but it neither involves calling for bids nor licensing picture by picture. A group of pictures may be licensed to one who wishes to take them without conditions being imposed that he can obtain one only if he purchases the group.'

"It is apparent that somewhere along the line the meaning of 'discrimination' as used in the earlier opinion has been lost. Heretofore it has been used in connection with certain contract provisions which were made available to the circuits but withheld from independent exhibitors. As pointed out by the Supreme Court, 'These included suspension of the terms of a contract if a circuit theatre remained closed for more than eight weeks with reinstatement without liability on reopening; allowing larger privileges in the selection and elimination of films; allowing deductions in film rentals if double bills are played; granting moveovers and extended runs; granting road show privileges; allowing overage and underage; granting unlimited playing time; excluding foreign pictures and those of independent producers; and granting rights to question the classification of features for rental purposes.'

"While Allied would be the last to contend that the provision which the Court has approved for the forthcoming decree is limited to the above-mentioned examples of discrimination and does not include arbitrary discrimination

(Continued on back page)

"Father Was a Fullback" with Fred MacMurray and Maureen O'Hara

(20th Century-Fox, October; time, 84 min.)

A delightfully pleasant comedy, centering around the trials and tribulations of a college football coach. Although it is loaded with chuckles, the picture has a wholesome, heart-warming quality that makes it a natural for the family trade. Most of the comedy stems from the coach's family problems, brought about by the growing pains of his two daughters, and from the fact that he is saddled with a team that never wins a game. Some of the situations are very funny, and the dialogue throughout is exceptionally good. Fred MacMurray is first-rate as the harassed coach, and Maureen O'Hara does an outstanding job as his understanding wife who guides him through his troubles. Considerable laughter is provoked by Thelma Ritter, as their maid, a role similar to the one she played so effectively in "Letter to Three Wives":—

Saddled with a team of poor players, MacMurray wearily watches them lose one game after another. Rudy Vallee, the stuffy alumni head, warns MacMurray that he had better start looking for another job if the team loses to Tulane, the final and most important game of the season. MacMurray in turn berates Vallee for not having obtained for the team a local highschool boy, a phenomenal football player, who planned to go to Notre Dame. As if his troubles with the team were not enough, MacMurray finds himself beset by the antics of his eldest daughter, Betty Lynn, who brooded over the belief that she was unpopular with boys. To make her feel better, MacMurray arranges with a middle-aged neighbor to telephone Betty and pretend to be smitten with her charms. This leads to complications because of the interference of Natalie Wood, Betty's younger sister, and MacMurray is compelled to hire a young lad to keep a date with her. She discovers the deception, however, and becomes furious, finally deciding to devote her life to the writing of novels. Meanwhile MacMurray plans to use a "secret weapon" in the Tulane game—a speedy track star who would enter the game at a decisive moment. The plan misfires when the track star bumps himself on the head in the dugout and knocks himself out. Tulane wins. As MacMurray makes plans to leave with his family for another town, one of Betty's novels, "I Was a Girl Bubble Dancer," is published. It creates a sensation and makes her the most popular girl in town. One of her new-found boy-friends proves to be the highschool star, and Betty saves her father's job by inducing the lad to spurn Notre Dame and enroll in the local college.

It was produced by Fred Kohlmar and directed by John M. Stahl from a screen play by Allen Leslie, Casey Robinson, Mary Loos and Richard Sale.

Fine for the entire family.

"Red Light" with George Raft, Virginia Mayo and Raymond Burr

(United Artists, no rel. date set; time, 83 min.)

Hampered by a rambling, unconvincing story and an unsuccessful attempt to blend murder melodrama with a religious theme, "Red Light" shapes up as a spotty entertainment. It does manage to generate a fair degree of suspense and excitement in spots, but on the whole it is no more than moderately interesting. The story, which deals with the hero's relentless efforts to avenge the mysterious murder of his brother, a young priest, attempts to emphasize the lesson that one must not take vengeance into his own hands, but this lesson is delivered through preaching, with the result that the proceedings lack dramatic force. No fault can be found with the acting, which meets the demands of the script; the picture's deficiencies lie in the trite and maudlin treatment:—

Having embezzled funds from a trucking company owned by George Raft, Raymond Burr is sent to prison. Seeking revenge, Burr pays Henry Morgan, another convict about to be released, to murder Raft's younger brother, Arthur Franz, a priest. Franz, shot in a hotel room, dies in Raft's arms, gasping that the answer to his killing is in the bible. After spending many days poring over his personal bible, Raft realizes that his brother had referred to the Gideon bible in the hotel room. He discovers that the bible had been stolen and that five people had occupied the room since the killing. He sets out to track them down, determined to find the killer so as to avenge his brother's death. One of the occupants proves to be Virginia Mayo, whom Raft hires to help track down the other four. Meanwhile Burr comes out of prison and learns that the killer's name may be in the bible. He locates Morgan and throws him from a speeding

train, leaving him for dead. Meanwhile Raft, after a series of complications, satisfies himself that the other four occupants were innocent, and locates the bible. In it he finds a passage underscored by his brother to the effect that vengeance must be left to God. Burr, anxious to know if the bible had been found, comes to Raft's office on the pretense of seeking employment. He is trailed there by Morgan, whom he shoots. But before Morgan dies he reveals Burr's part in the murder. Attempting a getaway, Burr climbs out on a huge electric sign only to be electrocuted when he steps on a high voltage wire.

It was produced and directed by Roy Del Ruth from a screen play by George Callahan. The cast includes Gene Lockhart, Barton MacLane and others.

Unobjectionable morally.

"Roseanna McCoy" with Farley Granger, Joan Evans and Raymond Massey

(RKO, no release date set; time, 100 min.)

This is a well produced and somewhat gripping melodrama, based on the historic feud between the Hatfields and the McCoys. But whether it will enjoy more than moderate box-office business is doubtful, for, despite some variations on the romantic angle, it is just another feud story centering around vicious and bigoted American mountain folk, offering little that is novel. Moreover, it is a sombre entertainment, with no comedy to relieve the tension, and the players, though competent, lack marquee value. As a McCoy girl who falls in love with a Hatfield boy and thus fans the smouldering feud between both families into open violence, Joan Evans, a teen-aged newcomer, shows considerable promise, handling her role with ease. The photography is excellent and the mountain backgrounds magnificent:—

Despite the long-standing but dormant feud between both their families, Roseanna McCoy (Joan Evans) and Johnse Hatfield (Farley Granger) are attracted to each other when they meet at a county fair. She tries to forget Johnse, but when he comes to her one night she lets him carry her off to his family's mountain home. Johnse's father (Charles Bickford) objects to their marriage, but Johnse defies him and goes in search of a preacher. During Johnse's absence, Mount Hatfield (Richard Basehart), a cold-blooded killer, attempts to attack Roseanna but she is saved by Johnse's father. Roseanna decides to return to her family to explain her deep love and thus avert a blood feud between the clans. Her father (Raymond Massey) is unhappy about the match but he agrees to accept the couple. Before Johnse can come for his bride, however, Mount Hatfield precipitates a fight between some of the Hatfields and McCoys in which Roseanna's little brother (Peter Miles) is seriously wounded. As a result, the old feud breaks out in all its fury, with much shooting and killing on each side. Convinced that Johnse was not responsible for the outbreak, Roseanna makes her way to him. They decide to escape the family hatred together, and as they ride into the direct line of fire both sides silent their guns. The story closes with the suggestion that their love ended the feud.

It was produced by Samuel Goldwyn and directed by Irving Reis from a screen play by John Collier, based on a story by Alberta Hannum. The cast includes Aline MacMahon, Gigi Perreau, Marshall Thompson and others.

Adult fare.

"The House Across the Street" with Wayne Morris and Janis Paige

(Warner Bros., Sept. 10; time, 69 min.)

Just a mildly diverting program newspaper melodrama, revolving around a crusading editor's efforts to put a racketeer behind bars. The routine story is developed without any new angles and, owing to the familiarity of the plot, one knows just what will happen before the picture is half over. But since the treatment is light and the accent is on the comedy, which is mildly amusing at best, the film should get by in secondary situations as a supporting feature:—

When a star witness in a fraud case is murdered, Wayne Morris, managing editor of the *Chronicle*, blasts the police for gross incompetence and hints broadly that Bruce Bennett, a racketeer, was responsible for the murder. Bennett's threats to sue the paper for libel compels Alan Hale, the publisher, to order Morris to stop printing stories about the racketeer. When Morris refuses, Hale transfers him to the editorship of the lovelorn department, thus relieving Janis Paige, who detested the routine of solving the heart problems of bewildered women. In the course of his work, Morris is visited by Lila Leeds, who tells him of a lover's quarrel she had had with her boy-friend, James Holden, at a night-

club operated by Bennett. Holden had disappeared for a whole day and had refused to tell her where he had been. Discovering that Holden's disappearance had occurred on the same day as the murder, Morris decides to have a talk with him. Holden, reluctant to talk, insists that he could not recall what had happened to him. Suspicious, Morris, aided by Janis, launches an investigation of his own. This leads him into numerous complications involving a beating from Bennett's henchmen, who also try to dispose of Holden. Morris eventually discovers that Bennett wanted to do away with Holden because a photograph he (Holden) had taken in the night-club showed the racketeer in the background paying a man to murder the star witness. The evidence enables Morris to bring about Bennett's conviction for the murder, resume his position as managing editor, and win Janis as his wife.

It was produced by Saul Elkins and directed by Richard Bare from a screen play by Russell Hughes, based on a story by Roy Chanslor.

Unobjectionable morally.

"My Friend Irma" with Marie Wilson, Diana Lynn and John Lund

(Paramount, Oct. 14; time, 103 min.)

A laugh-provoking, zany romantic comedy that should go over very well with the rank and file. Like the popular radio program on which it is based, the story centers around Marie Wilson, as "Irma," a good-natured but dizzy blonde whose natural stupidity keeps her friends in a constant state of turmoil. The story is very thin, but it has a generous quota of gags and amusing mixups. The picture also marks the screen debut of Dean Martin and Jerry Lewis, who should go over in a big way with movie audiences. Martin, a good crooner, has a personality that should cause many a feminine heart to flutter. Lewis is an extremely funny fellow with a brand of clowning that will give rise to much hilarious laughter. All in all, it is a bright, swift-moving entertainment, one that is decidedly easy to enjoy.—

The story depicts Marie Wilson and Diana Lynn as secretaries who share an apartment together. Diane, an ambitious girl, hopes to marry her employer, Don DeFore, a millionaire who had grown fond of her, while Marie looks forward to marrying John Lund, a sharp unemployed character, who was constantly promoting get-rich-quick schemes. Trouble begins when Lund, stopping at an orange juice stand, overhears Dean Martin, a juice salesman, singing to himself. He persuades Martin to give up his job so that he might launch him on a singing career. Martin agrees to let Lund manage him but insists that his partner, Jerry Lewis, be included in the act. From then on the story becomes a series of mixups involving a struggle between Martin and DeFore for Diana's love, while Lund tries to promote DeFore's backing of a Broadway show starring the boys. Complications ensue when Marie, to solve Diana's love problem, visits DeFore's mother and tells her that Diana was after her son's wealth, and that she should break up the romance. This leads to a fight between Martin and DeFore, with Lund breaking his engagement to Marie because her interference had ruined his scheme. Marie decides to commit suicide, but a zany ending, in which she wins a \$50,000 radio give-away contest, solves the romantic problems of all, with DeFore left out in the cold.

It was produced by Hal B. Wallis and directed by George Marshall from a screen play by Cy Howard and Parke Levy, based on Mr. Howard's radio show.

Suitable for the family.

"Brimstone" with Rod Cameron, Walter Brennan and Adrian Booth

(Republic, Aug. 15; time, 90 min.)

A pretty good large-scale western, photographed in Technicolor. Although it has a commonplace cattlemen-versus-homesteaders plot, it should find favor with the avid cowboy fans, for it is swift-moving and abounds with chases, gunfights and all the other sure-fire ingredients that are needed to keep the excitement at a high pitch. Briefly, the story depicts Walter Brennan as an embittered former cattle baron, who had become bankrupt with the coming of the homesteaders. Bent on vengeance, he and his two older sons (Jack Lamert and Jim Davis) organize a bandit gang and begin looting the bank and stage coaches, attacking homesteaders, and rustling cattle, secretly splitting the loot with Forrest Tucker, the sheriff, for protection. Rod Cameron, a U. S. Marshal, disguises himself as a black-hooded night rider and hijacks the loot from Brennan and his gang. Suspecting that Tucker was in league with Brennan, Cameron,

by turning over part of the loot to Tucker, tricks him into appointing him as a deputy. Several attempts are made on Cameron's life but he manages to escape unhurt. When James Brown, Brennan's youngest son, an essentially decent fellow, holds up a stage coach to get enough money to marry Adrian Booth, a nice girl, he is caught and arrested by Brennan. The information he obtains from Brown enables Cameron to discover the truth about the gang's operations, and in a showdown fight Brennan and his older sons meet their respective ends from his smoking guns. Brown, having saved Cameron's life during the gun battle, gets off with a light prison sentence and marries Adrian.

Cameron is capable as the two-fisted Marshal, as is Brennan as the vindictive old villain. The direction is good, and the photography, for the most part, effective. Joseph Kane produced and directed it from a screen play by Thames Williamson, based on a story by Norman S. Hall.

Unobjectionable morally.

ABRAM F. MYERS' ANALYSIS

(Continued from back page)

"WHEN WILL IT END

"Judge Hand's opinion specifies that the parties shall submit a proposed amended decree and findings on or before September 20, 1949. So far as the injunctions are concerned, they are clearly outlined in the opinion and should cause no difficulty. Judge Hand specifies that the terms and procedure as to divorcement shall be those set forth in the Government's proposed decree. Turning to that document, we find it provides that within one year 'each of the major defendants' shall submit a plan for the ultimate separation of its distribution and production business from all theatre-owning or operating corporations in which it owns stock.' Thereafter the Government shall have six months in which to file objections and to propose amended or alternative plans. Such plans shall, in any event, provide for completion of such separation within five years from the entry of this judgment.

"In addition to this general divorcement, the Court has the problem of divesting from the circuits (which after five years will be wholly independent) those theatres which are the 'fruits' of the unlawful conspiracy as well as the breaking up of local monopolies. Judge Hand also approved the Government's proposal in this regard which calls upon the defendants to submit a detailed plan within one year. However, the Court held that the evidence now before it is insufficient on which to base a ruling as to which theatres shall be divested, and so the parties will either have to reach an agreement on this or the Government will have to offer additional evidence. Judge Hand added, hopefully: 'We may perhaps indulge in the hope that the parties may be able to agree as to the disposition of any such interests. . . .

"While it would seem that the die is cast, the processes of divorcement and divestiture may conceivably consume a number of years. However, the decree scheduled for presentation on September 20 will fix definitely the terms of the injunctions and specify the time limits and procedure with respect to the loose ends and, to all intents and purposes, will be a final decree within the meaning of Section 5 of the Clayton Act (15 U.S.C.A. Sec. 16). The trade papers continue to hint at further consent decrees and it is possible that the Government and the defendants may reach an accord as to the theatres to be divested as illegal fruits or parts of local monopolies. But testimony has been received as to all issues, including those left open by the Supreme Court, and findings and adjudications of guilt are in order. There is no possibility of a consent decree which could not be used as evidence in a private suit because entered before any testimony had been received.

"In view of all that has taken place the entry of the usual form of consent decree containing protestations of innocence and without adjudications would be contrary to law and would stultify the Government attorneys who consented to it and the court that approved it."

¹These were the adverse findings in connection with the Government's claims as to a theatre monopoly and the need for divorce. The Court concluded that those findings would now have to be set aside.

²Up to this point this bulletin has dealt with provisions applicable to the five theatre-owning defendants. The provisions discussed under this and succeeding headings apply to all the eight major companies.

³This has reference to what Judge Hand described as the minor defendants' argument "that they should be allowed to retain their old customers *irrespective of discrimination*." (Italics added.)

⁴This was prepared prior to the entry of the RKO and Paramount consent decrees.

in the licensing of pictures on a particular run, nevertheless the history of the word 'discrimination' as used in this litigation plus Judge Hand's disclaimer knocks the props from under those distributors who claim that they must license on bids in all competitive situations.

"It is a monstrous concept and a greedy one that unlawful discrimination can be avoided only by awarding the picture in every instance to the highest bidder. Certain distributors in order to extract the highest possible film rental in every competitive situation are pitting the circuits against the independents, the weak against the strong, and are thereby perpetuating the evils which the Supreme Court saw in the bidding system and which caused it to strike that system from the District Court's decree.

"Granting that the language employed by the Court is not entirely clear, and that the situation of the distributors is difficult, we seriously doubt if they really believe that the highest bid in every situation meets the Court's test of merit. The shallowness of the claim has been apparent from the beginning. It is a mere cover for a device which enables the distributor to raise film rentals to exorbitant heights.

"'Discrimination' like 'fraud' is hard to define but we recognize it when we see it. We do not believe that the distributors blindly fell into discriminatory practices because no signs had been erected for their guidance. No one ever practices discrimination without experiencing the sharp prick of conscience. And when a distributor regularly awards his pictures to a circuit on its high bids, knowing that the circuit must recoup its losses in non-competitive spots, he is wilfully practicing discrimination notwithstanding the mumbo jumbo of competitive bidding.

"The purpose of the distributors to conform to the decisions in letter and spirit would be much more impressive if they made a sincere effort to license their pictures theatre by theatre on the merits—all of them—and to work out amicable adjustments by splitting the product or otherwise, instead of clinging to the bidding method which the Courts have frowned upon.

"One gets the impression that some of the companies are wilfully trying to perpetuate the methods and practices which have kept them in legal hot water for so many years. It is quite apparent that if they insist in every case, regardless of all other considerations, upon selling to the highest bidder, the complaints will continue and they will not attain that peace which they proclaim is their goal. For one thing, all modern decrees contain a reservation of jurisdiction which enables the case to be reopened for modifications and for additional relief. If the distributors continue to use bidding for the purpose of raising film rentals and ignore all the other equities entering into the 'merits,' a cry will go up for the reopening of this case.

"RESTORATION OF ARBITRATION SYSTEM UNLIKELY

"So long as it seems possible that the Court might impose measures of relief short of divorce, the five theatre-owning defendants were keen for perpetuating the consent decree arbitration system and applying it to the new decree. They thought that this would appeal to the Courts and, perhaps, be accepted as a substitute for divorce. Also, they hoped that the arbitration system could be used as a refuge against contempt proceedings, as it was under the consent decree. When the Government withdrew its support from the system, counsel for Warner Bros. argued very earnestly that it could, nevertheless, be imposed by the Court notwithstanding the Government's objections.

"The Supreme Court held that the District Court has no power to force or require parties 'to submit to arbitration in lieu of the remedies afforded by Congress for enforcing the anti-trust laws.' It did hold, however, that the District Court could authorize the maintenance of such a system 'by those parties who consent. . . .' Then it took all the joy out of its ruling by adding that such system 'would be merely an auxiliary enforcement procedure barring no one from the use of other remedies the law affords for violations either of the Sherman Act or of the decree of the Court.'

"Since then, of course, the District Court has decided that there shall be total divorce for all theatre-owning companies and it seems unlikely that an arbitration system will be of sufficient benefit to the distributors to justify the expense of maintaining it.

"The controversy over arbitration has always seemed to us to be unreal. There never has been a time when a distributor and an exhibitor could not voluntarily submit to arbitration any controversy based on a contract or a decree that might arise between them. For this they do not need a highly organized and expensive system, they do not need the services of the American Arbitration Association and most cer-

tainly they do not require the services of three high-salaried, ultra-conservative gentlemen sitting as an Appeal Board.

"Commercial arbitration of controversies growing out of interstate transactions is provided for by an act of Congress and most of the states have arbitration laws. All that is needed is the will of the parties to arbitrate. Once they agree to submit their differences to arbitration they can go ahead and select their arbitrators and go to it. The law will recognize the award as valid and binding. It's as easy as that.

"This was recognized when the Allied representatives met with other elements of the industry years ago and worked out the Optional Arbitration Clause which was included in the license agreements of most of the companies for a number of years. In order to arbitrate any dispute arising under the contract the parties had only to sign this clause and choose their arbitrators. We do not recall a single arbitration case growing out of that clause, though there may have been some. We do recall a few complaints by exhibitors that the distributors would not agree to submit their differences to arbitration. But that was true, voluntary, commercial arbitration, not the compulsory, processed arbitration which was struck down by the Supreme Court in *Paramount et al. v. United States*, 283 U.S. 30 (decided Nov. 24, 1930), and it seemed to hold no charm for the distributors.

"An experiment with that kind of voluntary arbitration would test the sincerity of those who render lip service to arbitration as a concept but who have always steered clear of any form of arbitration that was not narrowly restricted both as to the awards that could be made and the procedure to be followed. Controversies over clearance and availability are especially appropriate for submission to arbitration. We should like very much to see voluntary arbitration tried out in such a controversy. An award based on the factors set forth in the District Court's first opinion (and affirmed by the Supreme Court), even if it resulted in uniform clearances as between the several distributors in a given area, would protect the distributors against any charge of collusion and could be of benefit to all concerned.

"WIDESPREAD APPROVAL OF THE DECISION

"Ever since theatre divorce emerged as a probability important industry figures began to realize that it was a good thing for the industry. Some of their expressions have been guarded, some were uttered under the ban of secrecy, but the change in attitude has been apparent. The benefits to the independent producers are obvious and SIMPP for several years has supported the Government's demand for divorce. Latest among the big company executives to see the light is the redoubtable Al Lichtman, of 20th Century-Fox. According to *The Film Daily* for July 29, Mr. Lichtman expressed the view that the District Court's decision 'in the long run may be a blessing in disguise; that it may mean better results for us and stimulate what is good for any line of business.' According to the publication Mr. Lichtman based his view 'on the theory that divorce likely would force the production of better pictures since the majors would not have their own theatre to rely upon for the boxoffice success of their product.'

"We assume the three minor defendants—Columbia, United Artists and Universal—did not openly support divorce because they did not wish to jeopardize the business which they were getting from the affiliated circuits. But the film rentals which these companies received from the affiliated theatres ranged from 26% to 15% of the total, whereas the five major companies together received 71%. The opening up of the affiliated screens to competition obviously was in the interest of the minor companies. Judge Hand pointed this out in his opinion:

"When separation of the business of distribution from that of the operation of theatres is effected, there will be a favorable market for the three minor defendants in which to license their pictures. This will be not only a compensation for their inability to prefer their old customers³ but apparently a substantial added advantage to them in obtaining a greater opportunity to license their pictures than they had heretofore.

"We are confident that all important industry leaders will soon be reconciled to the new order and that a harmonious industry will surge forward in harmony. The future can be faced with assurance that at last the industry is on firm legal ground. This optimistic prospect is not dimmed by the croakings of a few chronic bad guessers. Their hyperacidity is induced by their inability to forecast the outcome of the Government suit and the proceedings involving ASCAP. They pretend to see no good in the reforms ordered by the Courts under the laws of Congress. But rage based on disappointment will influence no one.

(Continued on inside page)

HARRISON'S REPORTS

Vol. XXXI

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

13 My Brother Jonathan—British cast	July 6
9 Massacre River—Madison-Cahoun	July 20
14 Stampede—Cameron-Storm	Aug. 28

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

143 We Were Strangers—Jones-Garfield	May
144 The Lost Tribe—Weissmuller	May
183 Riders of the Whistling Pines—Autry (70 m.) ..	May
161 Laramie—Starrett (55 min.)	May 19
105 Make Believe Ballroom—Courtland-Warrick ..	May 26
145 Lust for Gold—Lupino-Ford	June
146 Johnny Allegro—Raft-Foch	June
109 Crime Doctor's Diary—Baxter	June 9
103 The Secret of St. Ives—Ney-Brown	June 30
147 The Doolins of Oklahoma—Scott	July
186 Rim of the Canyon—Gene Autry (70 m.)	July
162 The Blazing Trail—Starrett	July 5

102 Kazan—Dunne-Maxwell	July 14
115 Law of the Barbary Coast—Henry-Dunne	July 21
123 Lone Wolf and His Lady—Randell	Aug. 11
148 Anna Lucasta—Goddard-Crawford	Aug.
164 South of Death Valley—Starrett (54 m.)	Aug. 18
120 Air Hostess—Henry-Ford	Aug. 25
Mr. Soft Touch—Ford-Keyes	Sept.
The Cowboy & the Indians—Autry	Sept.
The Devil's Henchmen—Baxter-Hughes	Sept. 15
Horsemen of the Sierras—Starrett (56 m.) ..	Sept. 22

Eagle-Lion Features

(165 West 46th St., New York 19, N. Y.)

915 Quartet—British cast	May
921 Saraband—British cast	May
930 Shamrock Hill—Ryan-MacDonald	May
928 The Big Cat—McCallister-Garner-Foster	May
931 Alimony—Neal-Brooke-Vickers	June
939 Don't Take it too Hard—Richard Greene	June
959 A Canterbury Tale—British cast	June
922 Sleeping Car to Trieste—British cast	June
Duel in the Sun—SRO	June
The Paradise Case—SRO	June
Mr. Blandings Builds his Dream House—SRO ..	June
Intermezzo—SRO (reissue)	June
Portrait of Jennie—SRO	July
Rebecca—SRO (reissue)	July
924 Mr. Perrin & Mr. Traill—British cast	July
964 My Brother's Keeper—British cast	July
Black Shadows—Documentary	July
926 Reign of Terror—Cummings-Dahl-Basehart	Aug.
960 Woman in the Hall—British cast	Aug.
940 Waterloo Road—British cast	Aug.
962 Easy Money—British cast	Aug.
Down Memory Lane—All-star	Aug.
Dedee—French cast	Aug.
917 The Red Shoes—British-made	not set
913 Alice in Wonderland—Live-action puppets	not set

(Ed. Note: Releases followed by "SRO" indicate Selznick Releasing Organization pictures being distributed through Eagle-Lion.)

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

921 Take Me Out to the Ball Game—	
Sinatra-Williams-Kelly	Apr.
924 Big Jack—Beery-Conte-Main	Apr.
925 The Barkleys of Broadway—Astaire-Rogers	May
926 Edward, My Son—Tracy-Kerr	June
927 Neptune's Daughter—Skelton-Williams	June
928 Wizard of Oz—reissue	July
930 Any Number Can Play—Gable	July
929 The Stratton Story—Stewart-Allyson	July
932 In the Good Old Summertime—Garland	July
920 Tale of the Navajos—Native cast	Regional release
931 Madame Bovary—Jones-Van Heflin-Mason	Aug.
933 Scene of the Crime—Van Johnson	Aug.
923 The Great Sinner—Peck-Gardner-Huston	Aug.
The Secret Garden—O'Brien-Stockwell	Sept.
That Midnite Kiss—Grayson-Iturbi	Sept.
The Doctor & the Girl—Ford-Leigh	Sept.
The Crossroad—Pidgeon-Lawford-Lansbury	Oct.
Border Incident—Murphy-Montalban	Oct.
Intruder in the Dust—Brian-Jarman, Jr.	Oct.
That Forsyth Woman—Garson-Flynn-Pidgeon ..	Nov.
Battleground—Johnson-Hodiak-Murphy	Nov.
Adam's Rib—Tracy-Hepburn	Nov.
Tension—Totter-Basehart	Nov.
Death in the Doll's House—Scott-Sothern	Dec.
Challenge to Lassie—Gwenn-Crisp	Dec.
Conspirator—Robt. Taylor-Eliz. Taylor	Dec.
On the Town—Kelly-Ellen-Sinatra	Dec.



Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

4824	Sky Dragon—Roland Winters	May 1
4863	Across the Rio Grande (55 m.)	May 15
4810	Mississippi Rhythm—Jimmy Davis	May 29
4854	West of El Dorado—J. M. Brown (58 m.)	June 5
4827	Leave it to Henry—Walburn-Catlett	June 12
4817	Hold that Baby—Bowery Boys	June 26
4864	Brand of Fear—Jimmy Wakely (56 m.)	July 10
4813	Forgotten Women—Knox-Neill	July 17
4842	Shadows of the West—Whip Wilson	July 24
4820	Trail of the Yukon—Kirby Grant	July 31
4855	Range Justice—J. M. Brown	Aug. 7
4808	The Return Bout—Kirkwood	Aug. 14
4843	Haunted Trails—Whip Wilson	Aug. 21
4812	Jackpot Jitters—Yule-Riano	Aug. 28
4865	Roaring Westward—Jimmy Wakely (55 m.)	Sept. 4
4818	Angels in Disguise—Bowery Boys	Sept. 11
4805	Black Midnight—Roddy McDowall	Sept. 25
4856	Western Renegades—J. M. Brown	Oct. 2
4821	Wolf Hunters—Kirby Grant	Oct. 9
4844	Riders of the Dusk—Whip Wilson	Oct. 23
4866	Lawless Code—Jimmy Wakely	Nov. 13
4819	Masterminds—Bowery Boys	Nov. 20

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1948-49

4814	A Connecticut Yankee—Bing Crosby	Apr. 22
4816	Bride of Vengeance—Goddard-Lund	May 6
4813	Streets of Laredo—Holden-Carey	May 27
4817	Manhandled—Duryea-Lamour	June 10
4822	Trail of the Lonesome Pine—reissue	June 17
4823	Geronimo—reissue	June 17
4818	Sorrowful Jones—Hope-Ball	July 4
4819	Special Agent—Eythe-Elliott	July 22
4820	The Great Gatsby—Ladd-Field	Aug. 5

(End of 1948-49 Season)

Beginning of 1949-50 Season

4901	Top O' the Morning—Bing Crosby	Sept. 5
4902	Rope of Sand—Lancaster-Calvet	Sept. 23
4903	My Friend Irma—Wilson-Lynn-Lund	Oct. 14
4904	Song of Surrender—Hendrix-Rains	Oct. 28
4905	Chicago Deadline—Ladd-Reed-Havoc	Nov. 11
4906	Red, Hot and Blue—Hutton-Mature (formerly listed as No. 4821 for Sept. 5 release)	Nov. 25
4907	Holiday Inn—reissue	Dec. 2
4908	The Lady Eve—reissue	Dec. 2
4909	The Great Lover—Bob Hope	Dec. 28

Prestige Pictures Features

(1250 Sixth Ave., New York 20, N. Y.)

(Distribution through Universal-International)
(No national release dates)

One Night with You—Roc-Martini	.....
Corridor of Mirrors—British cast	.....
Her Man Gilbey—British cast	.....
All Over the Town—British cast	.....

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

Group 7

925	The Window—Driscoll-Hale-Kennedy	.....
924	The Judge Steps Out—Knox-Sothern	.....
926	Roughshod—Livingston-Grahame	.....
	Specials	.....
952	A Song is Born—Kaye-Mayo-Cochran	.....
962	Good Sam—Cooper-Sheridan	.....
992	So Dear to My Heart—Disney	.....
963	Joan of Arc—Ingrid Bergman	.....
953	Enchantment—Wright-Niven	.....
954	Pride of the Yankees—Reissue	.....

Reissues

981	The Fighting Gringo—George O'Brien	.....
982	Marshal of Mesa City—George O'Brien	.....
983	Legion of the Lawless—George O'Brien	.....
984	Bullet Code—George O'Brien	.....

(End of 1948-49 Season)

Beginning of 1949-50 Season

001	The Big Steal—Mitchum	.....
002	Stagecoach Kid—Tim Holt (60 m.)	.....
061	Mighty Joe Young—Terry Moore	.....
064	Tarzan's Desert Mystery—reissue	.....
065	Tarzan Triumphs—reissue	.....
091	Dumbo—reissue	.....
092	Saludos Amigo—reissue	.....

051	Roseanna McCoy—Granger-Evans-Massey	.....
066	The Outlaw—Russell-Beutel	.....
007	Mysterious Desperado—Tim Holt	.....
006	Follow Me Quietly—Lundigan-Patrick	.....
003	Easy Living—Mature-Ball-Scott	.....
004	Savage Splendor—Documentary	.....
067	She Wore a Yellow Ribbon—Wayne-Dru	.....
093	Ichabod & Mr. Toad—Disney	.....
005	Make Mine Laughs—Ray Bolger	.....

Republic Features

(1790 Broadway, New York 19, N. Y.)

876	Colorado—Roy Rogers (reissue)	May 1
865	Frontier Investigator—Allan Lane (60 m.)	May 2
852	Law of the Golden West—M. Hale (60 m.)	May 9
853	Outcasts of the Trail—Monty Hale (60 m.)	June 8
811	Hellfire—Elliott-Windsor-Tucker	June 26
866	The Wyoming Bandit—Allan Lane (60 m.)	July 15
854	South of Rio—Monty Hale (60 m.)	July 22
812	Flaming Fury—Roberts-Cooper	July 28
830	The Red Menace—Rockwell-Axman	Aug. 1
814	Brimstone—Cameron-Brennan-Booth	Aug. 15
867	Bandit King of Texas—Allan Lane (60 m.)	Aug. 29
815	Post Office Investigator—Douglas-Long	Sept. 1
843	Down Dakota Way—Roy Rogers (67 m.)	Sept. 9

Screen Guild Features

(255 Hyde St., San Francisco 2, Calif.)

4816	Son of Billy the Kid—La Rue (65 m.)	Mar. 6
4817	Rimfire—Millican-Hughes	Mar. 11
4815	Son of a Bad Man—La Rue (63 m.)	Mar. 26
4820	Ringside—Barry-Brown-Ryan	June 18
4819	Arson, Inc.—Lowery-Gwynne	June 24
4823	Skyliner—Travis-Blake	July 28
	Grand Canyon—Arlen-Hughes	Aug. 10
	Treasure of Monte Cristo—Langan-Jergens	Aug. 24
	The Dalton Gang—Lowery-Barry	Sept. 10
	Deputy Marshal—Hall-Langford	Sept. 17
	Red Desert—Barry-Neal	Sept. 24

Selznick Rel. Org. Features

(400 Madison Ave., New York 17, N. Y.)

105	Portrait of Jennie—Jones-Cotten	Jan.
	The Fallen Idol—British cast	not set
	The Third Man—Welles-Valli-Cotten	not set

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

913	Mr. Belvedere Goes to College—Webb-Temple	May
914	The Fan—Crain-Carroll-Sanders	May
915	Tucson—Lydon-Edwards	May
953	Guadalcanal Diary—reissue	May
954	The Purple Heart—reissue	May
916	The Beautiful Blonde from Bashful Bend—Gable-Romero-Vallee	June
917	It Happens Every Spring—Milland-Douglas	June
904	The Forbidden Street—Andrews-O'Hara	June
918	Will James' Sand—Stevens-Gray	July
919	House of Strangers—Conte-Robinson-Hayward (formerly "East Side Story")	July
921	Slattery's Hurricane—Darnell-Lake-Widmark	Aug.
920	You're My Everything—Baxter-Dailey	Aug.
922	Come to the Stable—Young-Holm	Sept.
923	I Was a Male War Bride—Grant-Sheridan	Sept.
924	Thieves' Highway—Conte-Cobb-Cortesa	Oct.
925	Father Was a Fullback—MacMurray-O'Hara	Oct.
926	Everybody Does It—Douglas-Darnell	Nov.
927	Oh, You Beautiful Doll—Haver-Stevens	Nov.
928	Three Came Home—Colbert-Knowles	Dec.
929	Prince of Foxes—Power-Welles-Hendrix	Dec.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

	Outpost in Morocco—George Raft	May 2
	The Gay Amigo—Renaldo (61 m.)	May 13
	Champion—Douglas-Maxwell	May 20
	Africa Screams—Abbott & Costello	May 27
	Home of the Brave—Dick-Brodie-Corey	June
	Too Late for Tears—Scott-Duryea	July 8
	The Great Dan Patch—O'Keefe-Russell	July 22
	Love Happy—Marx Brothers	Aug. 5
	Black Magic—Welles-Guild-Tamiroff	Aug. 19

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

693	The Lady Gambles—Stanwyck-Preston	May
694	City Across the River—McNally-Fernandez	May
695	Arctic Manhunt—Conrad-Thurston	May

696	Take One False Step—Powell-Winters	June
697	One Woman's Story—Todd-Rains	June
698	Illegal Entry—Duff-Toren-Brent	June
699	Calamity Jane & Sam Bass—DeCarlo-Duff	July
700	Johnny Stool Pigeon—Duff-Winters-Duryea	July
701	Woman Hater—English cast	July
702	Abbott & Costello Meet the Killer, Boris Karloff	Aug.
703	Once More, My Darling—Montgomery-Blyth	Aug.
704	Blue Lagoon—English cast	Aug.
705	Yes Sir, That's My Baby—O'Connor-De Haven	Sept.

Warner Bros. Features
(321 W. 44th St., New York 18, N. Y.)

1948-49

815	South of St. Louis—McCrea-Scott-Smith	Mar. 12
816	A Kiss in the Dark—Wyman-Niven	Mar. 26
817	Homicide—Douglas-Westcott-Aida	Apr. 2
818	Sergeant York—reissue	Apr. 9
819	Castle on the Hudson—reissue	Apr. 9
820	My Dream is Yours—Carson-Day	Apr. 16
821	Flamingo Road—Crawford-Scott-Greenstreet	Apr. 30
822	Night Unto Night—Reagan-Lindfors	May 14
823	Younger Brothers—Morris-Paige	May 28
824	Colorado Territory—McCrea-Mayo	June 11
825	Casablanca—reissue	June 18
826	G-Men—reissue	June 18
827	The Fountainhead—Cooper-Neal	July 2
828	The Girl from Jones Beach—Reagan-Mayo	July 16
829	One Last Fling—Smith-Scott	Aug. 6
831	It's a Great Feeling—Carson-Morgan-Day	Aug. 20

Beginning of 1949-50 Season

901	White Heat—Cagney-Mayo	Sept. 3
902	The House Across the Street—Morris-Paige	Sept. 10

Under Capricorn—Bergman-Cotten

Oct. 8

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1948-49

1859	Hollywood's Happy Homes— Screen Snap. (9½ m.)	June 16
1809	Rasslin' Riot—Sports (8½ m.)	June 23
1505	Cat-Tastrophe—Rhapsody (6 m.)	June 30
1656	Community Sings No. 6 (9½ m.)	July 7
1608	Two Lazy Crows—Favorite (reissue) (9 m.)	July 13
1860	Howdy Podner—Screen Snapshot (9½ m.)	July 20
1810	West Point Track & Field Events— Sports (9 m.)	July 27
1553	Candid Microphone No. 3	Aug. 19
1902	America's Heritage of Hospitality— Novelty (10½ m.)	Aug. 25

Beginning of 1949-50 Season

2601	The Foxy Pup—Favorite (reissue) (7 m.)	Sept. 1
2501	Ragtime Bear—Jolly Frolics	Sept. 8
2851	Spin That Platter—Screen Snapshots	Sept. 15
2801	Horseshoe Wizardry—Sports	Sept. 22

2951 Miguelito Valdes & Orch.—Thrills of Music

Sept. 22

Columbia—Two Reels

1948-49

1426	Microspook—Harry Von Zell (16 m.)	June 9
1446	Crazy Like a Fox—Billy Gilbert (18½ m.) (reissue)	June 16
1408	Fuelin' Around—Stooges (16 m.)	July 7
1436	Clunked in the Clink—Vera Vague (16 m.)	July 13
1160	Great Adventures of Wild Bill Hickok— Serial (reissue)	Sept. 8

Beginning of 1949-50 Season

2401	Malice in the Palace—Stooges (16 m.)	Sept. 1
2411	Waiting in the Lurch—Joe Besser (15½ m.)	Sept. 8
2431	Three Blonde Mice—Alan Mowbray (16 m.)	Sept. 29

Metro-Goldwyn-Mayer—One Reel

1948-49

W-24	Sufferin' Cats—Gold Medal (reissue) (8 m.)	June 4
W-43	The House of Tomorrow—Cartoon (8 m.)	June 11
K-75	Clues to Adventure—Pass. Parade (10 m.)	June 11
W-44	Heavenly Puss—Cartoon (8 m.)	July 9
T-18	Roaming Through Northern Ireland— Traveltalk (9 m.)	July 9
W-45	Doggone Tired—Cartoon (8 m.)	July 30
W-46	Wags to Riches—Cartoon (7 m.)	Aug. 13

(More to come)

Beginning of 1949-50 Season

W-131	The Cat & the Mermouse—Cart. (8 m.)	Sept. 3
T-111	From Liverpool to Stratford—Trav. (9m.)	Sept. 10

Metro-Goldwyn-Mayer—Two Reels

A-2	Heart to Heart—Special (21 m.)	May 21
A-1	Mighty Manhattan, New York's Wonder City —Special (21 min.)	July 30

Paramount—One Reel

X8-6	Spring Song—Screen Song (7 m.)	June 3
L8-5	Flying Grandmother— Unusual Occup. (10 m.)	June 3

Y8-3	Goin' Hollywood—Speak. of Animals (10m.)	June 10
R8-7	Top Figure Champs—Sportlight (10 m.)	June 10

J8-5	Seaweed Science—Popular Science (10 m.)	June 17
K8-8	Southward Ho Ho!—Pacemaker (11 m.)	June 17

E8-5	Hot Air Aces—Popeye (7 m.)	June 24
X8-7	The Ski's the Limit—Screen Song (8 m.)	June 24

P8-10	Campus Capers—Noveltoon (7 m.)	July 1
R8-8	Sporting Spheres—Sportlight (10 m.)	July 8

K8-9	Roller Derby Girl—Pacemaker (10 m.)	July 8
X8-8	Toys Will Be Toys—Screen Song (7 m.)	July 15

L8-6	The Sky Rider—Unusual Occu. (11 m.)	July 15
E8-6	A Balmy Swami—Popeye (7 m.)	July 22

K8-10	Neighbors in the Night—Pace. (10 m.)	July 29
X8-9	Farm Folly—Screen Song (8 m.)	Aug. 5

R8-9	Official Business—Sportlight (10 m.)	Aug. 5
E8-7	Tar With a Star—Popeye (7 m.)	Aug. 12

Y8-6	Video Hounds—Speak. of Animals (9 m.)	Aug. 12
J8-6	Talking Turkey—Popular Science (11 m.)	Aug. 19

X8-10	Our Funny Funny Friends—Screen Song (7 min.)	Aug. 26
E8-8	Silly Hill Billy—Popeye	Sept. 9

K8-11	Tom Ewell in The Football Fan—Pace.	Sept. 9
X8-11	Marriage Vows—Screen Song	Sept. 16

R8-10	Running the Keys—Sportlight	Sept. 16
K8-12	Strawhat Cinderella—Pacemaker	Sept. 23

X8-12	The Big Flame-Up—Screen Song	Sept. 30
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RKO—One Reel

1948-49

94115	Winter Storage—Disney (7 m.)	June 3
94310	Mighty Marlin—Sportscope (8 m.)	June 3

94209	I Like Soap Because—Screenliner (9 m.)	June 10
94116	Bubble Bee—Disney (7 m.)	June 24

94311	Rolling Thrills—Sportscope (8 m.)	July 1
94210	Mellow Drama—Screenliner (8 m.)	July 8

94706	Ferdinand the Bull—Disney (reissue) (7 m.)	July 15
94312	Calumet Bluebloods—Sportscope (9 m.)	July 29

94211	Airlane Glamour Girls—Screenliner (8 m.)	Aug. 5
94117	Honey Harvester—Disney (7 m.)	Aug. 5

94118	Tennis Racquet—Disney (7 m.)	Aug. 26
94313	Ice Kids—Sportscope (8 m.)	Aug. 26

(More to come)

Beginning of 1949-50 Season

04101	All in a Nutshell—Disney (7 m.)	Sept. 16
04102	Goofy Gymnastics—Disney (7 m.)	Oct. 7
04103	The Greener Yard—Disney (7 m.)	Oct. 28

RKO—Two Reels

1948-49

93705	I Can't Remember—Leon Errol (18 m.)	June 10
93109	The Kentucky Derby Story— This Is Amer. (17 m.)	June 24

93110	Hoodoo—This Is Amer. (16 m.)	July 22
93706	Oil's Well that Ends Well—Errol (17 m.)	Aug. 5

93111	Canada Unlimited—This Is Amer. (16 m.)	Aug. 19
93403	The Newlyweds—Specials (16 m.)	Aug. 19

93112	Kilroy Returns—This Is Amer. (17 m.)	Sept. 16
93707	Two on a Match—Cartoon (8 m.)	Sept. 1

Beginning of 1949-50 Season

00301	The Boy and the Eagle—Special (15 m.)</
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9510 The Catnip Gang (Mighty Mouse)—
Terry. (7 m.) June 1
8101 Charlie Barnet & Band—Melody (10 m.) July 1
9511 Hula Hula Land (Talk. Magpies)—
Terry (7 m.) July 1
9304 Future Champs—Sports (8 m.) July 1
9512 The Lyin' Lion—Terrytoon (7 m.) July 1
9254 Maine Sail—Adventure Aug. 1
9513 Mrs. Jones' Rest Farm—Terrytoon (7 m.) Aug. 1
9802 The Hunter—Specialty Aug. 1
9514 Sourpuss in the Covered Pushcart—
Terrytoon (7 min.) Sept. 1
9803 Shadows in the Snow—Specialty (9 m.) Sept. 1
9255 Realm of the Redwoods—Adventure (8 m.) Sept. 1
9515 A Truckload of Trouble—Terry. (7 m.) Oct. 1
9201 Aboy, Davy Jones—Adventure (11 m.) Oct. 1
9516 The Perils of Pearl Pureheart (Mighty Mouse)—
Terrytoon (7 min.) Oct. 1
9517 Dancing Shoes (Talk. Magpies)—Terry. (7 m.) Nov. 1
9602 Fashions of Yesteryear—Feminine World (8m.) Nov. 1
9518 Flying Cups and Saucers—Terrytoon (7 m.) Nov. 1
9202 Aboard the Flattop Midway—Adventure Nov. 1
9519 Paint Pot Symphony—Terrytoon (7 m.) Dec. 1
9526 Jewel of the Baltic—Adventure (8 m.) Dec. 1
9520 Stop, Look & Listen (Mighty Mouse)—
Terrytoon (7 min.) Dec. 1
9203 Midwest Metropolis—Adventure Dec. 1

Twentieth Century-Fox—Two Reels

Vol. 15 No. 6—It's in the Groove—
March of Time (19 m.) June 1
Vol. 15 No. 7—Stop—Heavy Traffic—
March of Time (18 m.) July 1
Vol. 15 No. 8—Farming Pays Off—
March of Time Aug. 1

United Artists—One Reel

Scrappy Birthday—Cartune (7 m.) Apr. 1
Drooler's Delight—Cartune (7 m.) May 1

Universal—One Reel

4386 Minstrel Mania—Sing & Be Happy (10 m.) June 13
4329 The Loan Stranger—Cartune (reissue) (7m.) June 27
4330 Dizzy Acrobat—Cartune (reissue) (7 m.) July 25
4387 Singing Along—Sing & Be Happy (10 m.) Aug. 8
4331 Dizzy Kitty—Cartune (reissue) (7 m.) Aug. 22
4332 Cow Cow Boogie—Cart. (reissue) (7 m.) Sept. 19
4388 Sailing With a Song—Sing & Be Happy
(10 min.) Oct. 3
4333 The Screwball—Cartune (reissue) (7 m.) Oct. 17

Universal—Two Reels

4307 Del Courtney & Orch.—Musical (15 m.) June 1
4355 Nevada Trail—Musical Western (23 m.) June 16
4308 Gene Krupa & Orch.—Musical (15 m.) June 29
4309 Spade Cooley & Orch.—Musical (15 m.) July 27
4356 Silver Butte—Musical Western (27 min.) July 28
4310 Jack Fina & Orch.—Musical (15 m.) Aug. 10
4311 Russ Morgan & Orch.—Musical (15 m.) Sept. 7

Vitaphone—One Reel**1948-49**

5508 Dude Rancheros—Sports Parade (10 m.) June 4
5605 They're Off—Sports Review (10 m.) June 11
5708 Mouse Mazurka—Merrie Melody (7 m.) June 11
5310 Horton Hatches the Egg—B. R. Cart. (7 m.) June 18
5806 Spring Comes to Niagara—Adven. (10 m.) June 18
5719 Long-haired Hare—Bugs Bunny (7 m.) June 25
5709 Hen House Henry—Merrie Melody (7 m.) July 2
5509 Highland Games—Sports Parade (10 m.) July 2
5405 So You Want to be a Muscle Man—
Joe McDoakes (10 m.) July 2
5720 Knights Must Fall—Bugs Bunny (7 m.) July 16
5311 The Egg Collector—B. R. Cartoon (7 m.) July 16
5710 Bad 'ol Putty Cat—Merrie Melody (7 m.) July 23
5510 Daredevils on Wheels—Sports Parade (10m.) July 23
5511 Water Wizards—Sports Parade (10 m.) Aug. 6
5312 The Mice Will Play—B. R. Cartoon (7 m.) Aug. 6
5721 The Grey Hounded Hare—Bugs Bunny
(7 m.) Aug. 6
5711 Often an Orphan—Merrie Melody (7 m.) Aug. 13
5313 Hinky & the Minnah Bird—B. R. Cartoon
(7 m.) Aug. 20
5512 Sports New & Old—Sports Parade (10 m.) Aug. 20

5406 So You're Having In-Law Trouble—
Joe McDoakes (10 m.) Aug. 27
5722 The Windblown Hare—Bugs Bunny (7 m.) Aug. 27
5712 Dough for the Do-Do—Merrie Mel. (7 m.) Sept. 2
5513 Hunting the Fox—Sports Parade (10 m.) Sept. 2
5606 Spills & Chills—Sports Review (10 m.) Sept. 16
5713 Fast & Furryous—Merrie Mel. (7 m.) Sept. 16
5714 Each Dawn I Crow—Merrie Melody (7 m.) Sept. 23
5723 Frighten Hare—Bugs Bunny (7 m.) Oct. 7
5715 Swallow the Leader—Merrie Mel. (7 m.) Oct. 14
5716 Bye Bye Blue Beard—Merrie Mel. (7 m.) Oct. 21

*(More to come)***Beginning of 1949-50 Season**

6801 U.S. Calif. Band & Glee Club—
Melody Master (reissue) (10 min.) Sept. 16
6301 Tom Thumb in Trouble—B.R. Cartoon
(reissue) (7 min.) Sept. 30
6501 The Little Archer—Sports Parade (10 m.) Oct. 7
6302 Farm Frolics—B.R. Cart. (reissue) (7 m.) Oct. 14
6601 Horse and Buggy Days—Novel. (10 m.) Oct. 21
6802 Emil Coleman & Orch.—Melody Master
(reissue) (10 min.) Oct. 28
6401 So You Want to Get Rich Quick—
Joe McDoakes (10 min.) Oct. 28

Vitaphone—Two Reels**1948-49**

5106 Over the Hill—Featurette (20 m.) June 25
5007 The Singing Dude—Special (20 m.) July 9
5008 Down the Nile—Special (20 m.) July 30
(End of 1948-49 Season)

Beginning of 1949-50 Season

6101 Pig Skin Passer—Featurette (20 m.) Sept. 9
6001 Trailin' West—Special (20 m.) Sept. 30

**NEWSWEEKLY NEW YORK
RELEASE DATES****Paramount News**

102 Thurs. (E) Aug. 18
103 Sunday (O) Aug. 21
104 Thurs. (E) Aug. 25
(End of 1948-49 Season)

Beginning of**1949-50 Season**

1 Sunday (O) Aug. 28
2 Thurs. (E) Sept. 1
3 Sunday (O) Sept. 4
4 Thurs. (E) Sept. 8
5 Sunday (O) Sept. 11
6 Thurs. (E) Sept. 15
7 Sunday (O) Sept. 18
8 Thurs. (E) Sept. 22
9 Sunday (O) Sept. 25
10 Thurs. (E) Sept. 29

Universal
274 Thurs. (E) Aug. 18
275 Tues. (O) Aug. 23
276 Thurs. (E) Aug. 25
277 Tues. (O) Aug. 30
278 Thurs. (E) Sept. 1
279 Tues. (O) Sept. 6
280 Thurs. (E) Sept. 8
281 Tues. (O) Sept. 13
282 Thurs. (E) Sept. 15
283 Tues. (O) Sept. 20
284 Thurs. (E) Sept. 22
285 Tues. (O) Sept. 27
286 Thurs. (E) Sept. 29

Fox Movietone
67 Friday (O) Aug. 19
68 Tues. (E) Aug. 23
69 Friday (O) Aug. 26
70 Tues. (E) Aug. 30
71 Friday (O) Sept. 2
72 Tues. (E) Sept. 6
73 Friday (O) Sept. 9
74 Tues. (E) Sept. 13
75 Friday (O) Sept. 16
76 Tues. (E) Sept. 20
77 Friday (O) Sept. 23
78 Tues. (E) Sept. 27
79 Friday (O) Sept. 30

Warner Pathe News

104 Mon. (E) Aug. 15
(End of 1948-49 Season)

Beginning of**1949-50 Season**

1 Wed. (O) Aug. 17
2 Mon. (E) Aug. 22
3 Wed. (O) Aug. 24
4 Mon. (E) Aug. 29
5 Wed. (O) Aug. 31
6 Mon. (E) Sept. 5
7 Wed. (O) Sept. 7
8 Mon. (E) Sept. 12
9 Wed. (O) Sept. 14
10 Mon. (E) Sept. 19
11 Wed. (O) Sept. 21
12 Mon. (E) Sept. 26
13 Wed. (O) Sept. 28

News of the Day

300 Wed. (E) Aug. 17
301 Mon. (O) Aug. 22
302 Wed. (E) Aug. 24
303 Mon. (O) Aug. 29
(End of 1948-49 Season)

Beginning of**1949-50 Season**

200 Wed. (E) Aug. 31
201 Mon. (O) Sept. 5
202 Wed. (E) Sept. 7
203 Mon. (O) Sept. 12
204 Wed. (E) Sept. 14
205 Mon. (O) Sept. 19
206 Wed. (E) Sept. 21
207 Mon. (O) Sept. 26
208 Wed. (E) Sept. 28

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No. 35

SATURATION BOOKINGS AS A "GIMMICK"

The practice of saturation bookings is the subject of interesting comment in recent bulletins of both the Associated Theatre Owners of Indiana and the Allied Caravan of Iowa and Nebraska.

The August 18 bulletin of the ATOI had this to say:

"More and more pictures from an increasing number of distributors are being released by saturation bookings. In principle, there is nothing wrong with such mass bookings and in many instances the method has proven very profitable to both exhibitor and distributor. By saturation booking it is possible to arouse high public interest in an area on a picture that lends itself to this method of selling. The distributor can conduct an extensive exploitation campaign by radio, newspapers, personal appearances, etc. However, when pictures are picked at random for this type of release without regard to their local suitability and when the distributor does not deliver on the promised campaign, then this type of selling becomes a fraud and a gimmick to increase film rentals. That has happened, too. It is our fear that as an increasing number of pictures are sold that way the only result will be that an exhibitor will be paying high allocations for product that ought to be in the balance group and establishing precedents for himself that are both dangerous and hard to overcome."

Charles Niles, chairman of the Caravan Committee of Allied of Iowa and Nebraska, had this to say in an August 13 bulletin:

"We in Allied are not opposed to saturation bookings IF it is not used as a gimmick to put a picture up a bracket or two. Saturation bookings of big pictures at fair terms are a bonanza for the little guys because it steps up their play dates 60 to 90 days."

One of the most effective methods conceived in recent years to boost theatre attendance is the mass premiere idea, or saturation bookings, whereby a particular picture, within a period of several weeks, opens in several hundred theatres in a given area. Such a mass premiere is generally preceded by a high-powered exploitation campaign, including personal appearances by a Hollywood contingent of stars, special tieups with business firms, civic clubs, and charitable organizations, and numerous stunts, all of which usually results in wide newspaper and radio coverage. It all adds up to a mammoth promotional campaign that has the effect of making nearly every person in the area aware of the picture's forthcoming opening in his local theatre. Moreover, it serves to stimulate in most people a desire to see the picture. All this, when backed by a meritorious picture, comes under the heading of good showmanship.

But when a distributor takes an ordinary picture and attempts to put it over as something special by means of a huge exploitation campaign tied to a mass premiere in several hundred theatres, the practice comes under the heading of questionable showmanship. To proceed to exploit an ordinary picture in such a way as to lead the public to believe that it is a great entertainment when it is not may hurt, not only the distributor, not only the theatres that will play it, but also the entire industry, for if this practice is resorted to often the public will lose faith in picture advertisements and exploitation campaigns. Consequently, the meritorious pictures, which warrant all the ballyhoo that can be given to them, are bound to suffer.

That some of the distributors are abusing the saturation booking idea, as indicated in the aforementioned bulletins, is evidenced by the fact that many of the pictures that are sold to the exhibitors at high rental terms under this plan eventually wind up as a supporting feature on a double bill soon after the ballyhoo has died down.

In some cases the distributor, fully aware that his picture is mediocre, does not make it available to the trade press for reviews until after the picture has opened, or until he has had ample opportunity to amass the bookings required for the mass premiere before word of the picture's quality gets around. Hence, many an exhibitor who depends on trade paper reviews to judge the value of a picture finds himself the victim of a "fast deal."

The exhibitor who depends on trade paper reviews should, when approached on a saturation booking deal, insist that the picture first be made available for reviews so that he may be in a position to judge whether or not the picture is deserving of the rental terms demanded. If the distributor has a really worthwhile picture, there could be no reason why he should want to delay publication of the reviews. He should, in fact, be eager to obtain their publication as soon as possible, for good reviews will help him considerably to sell the picture to the exhibitor.

As pointed out in the ATOI bulletin, mass bookings have in many instances proved to be very profitable for both the distributor and the exhibitor. This selling method should, therefore, be reserved for the truly meritorious pictures. In that way the industry will gain not only dollar profits but also the public's confidence, for those who will see the ballyhooed pictures and find them to be good entertainment will put credence in the claims that will be made about other pictures.

The distributor who employs saturation bookings as a "gimmick" to put over a "clinker" is selling the industry short.

"The Adventures of Ichabod and Mr. Toad"
(RKO, no rel. date set; time, 68 min.)

Excellent! Walt Disney has come through with another winner in this all-animated Technicolor feature, which is divided into two separate stories of approximately equal length, and which utilizes the voices of such actors as Bing Crosby, Basil Rathbone, and Eric Blore to fine advantage. Both stories, based on two famous literary works, are ideally suited to the Disney brand of craftsmanship, and the result is a gay and colorful show that is sure to delight not only the children but also adults. The picture bears comparison with the best of Disney's other feature-length cartoons and, technically, it is far superior to all of them. As in the other pictures, it is the original Disney characters and the ingenious touches that fascinate one.

The first story, narrated by Basil Rathbone, is taken from Kenneth Grahame's English fairy tale, "The Wind and the Willows," and revolves around the giddy adventures of J. Thaddeus Toad, a wealthy sportsman and seeker of perpetual excitement, whose extravagances and wild escapades are a constant source of worry to his three staunch friends, McBadger, Water Rat, and Mole, whose efforts to keep him out of trouble are in vain. He gives up his madcap adventures in a Gypsy cart pulled by his raffish horse companion, Cyril, when he takes a fancy to a snappy motor car owned by a gang of Weasels and, in a reckless deal, trades his vast estate for the auto. It proves to be a stolen car, and its possession quickly lands him in jail after a farcical trial. How he escapes from the jail, outruns his pursuers, recovers the deed to his property, and proves his innocence after a riotous battle with the Weasels is so cleverly and humorously depicted that one is kept howling with glee throughout. All the characters speak with English accents, and their British mannerisms are burlesqued in a highly diverting way.

The second story, narrated by Bing Crosby, is derived from Washington Irving's "Legend of Sleepy Hollow" and deals with the adventures of Ichabod Crane, a grotesque itinerant Yankee school teacher, who becomes the laughing stock of a little Hudson River village because of his queer ways, but who cleverly pries his way into the social life of the community by catering to those who count. A self-assured fellow, Ichabod takes to courting the buxom daughter of a rich Dutch farmer in the hope that he will one day inherit his wealth. The courtship is resented by the town bully who, learning that Ichabod is terrified at the thought of ghosts and goblins, relates to him the horrifying legend of the headless horseman, who rides the Sleepy Hollow glens in search of a new head. How Ichabod encounters the headless horseman and meets his end makes for one of the most thrilling chases ever invented. The animation in this chase sequence is so imaginative that one forgets that he is watching a cartoon and feels as if the characters are real. For the most part this chase is highly comical, but parts of it are so vividly terrifying that it may either frighten little children or give them nightmares. Bing Crosby's flip comments in the narration are delightfully humorous, and his singing of several songs that have been worked into the tale is first-rate.

Walt Disney's technical staff deserves credit for the masterful way in which the picture has been produced; one cannot help but marvel anew at their ability.

"Sword in the Desert" with Dana Andrews, Marta Toren and Stephen McNally
(Univ.-Int'l, no rel. date set; time, 100 min.)

A stirring melodrama, revolving around the fight carried on by the Jews in Palestine to establish a homeland for themselves during the British enforcement of the Mandate. It is a highly interesting and touching account of a valiant struggle, with most of the action centering around the underground's efforts to safeguard a group of weary European Jewish "illegals," smuggled into the country despite the British patrols. The action resolves itself into an exciting manhunt that is loaded with thrills, particularly in the closing scenes where the "illegals," captured by the British, are liberated by the underground after a furious battle. Because of the story's nature, sympathy flows to the Jewish side, but the producer has wisely depicted the British soldiers, not as villains, but as men doing their duty. The direction and acting are first-rate, and the desert backgrounds give the proceedings an authentic atmosphere:—

Dana Andrews, an American sea captain, smuggles a cargo of Jewish refugees to the coast of Palestine, where he is compelled to flee inland with Stephen McNally, an underground member, in order to escape capture by the British. At a desert hideout he meets Jeff Chandler, the secret under-

ground leader, and Marta Toren, McNally's sweetheart, whose daily radio broadcasts inspired the resistance movement. Since he had done the smuggling only for money, Andrews feels no sympathy for the refugees or their cause and, against Chandler's orders, uses Marta's transmitter to send instructions to his ship. British patrol cars, having picked up the broadcast, converge on the hideout and capture Marta while all the others escape. Later, however, all the others are captured, except McNally, and taken to a stockade. Meanwhile Hugh French, by impersonating a British officer, effects Marta's escape. The British, unable to identify Chandler from among the captured prisoners, attempt to compel Andrews to identify him, but Andrews, regretting the damage he had already done, and having been won over to the cause, refuses to betray Chandler despite threats of dire consequences. Meanwhile McNally and French had set up an ingenious plan to free their captured colleagues. They launch a furious attack on the stockade and catch the British by surprise. Losses on both sides are heavy, but the break is effective and most of the prisoners gain their freedom. Andrews, who had saved Chandler's life during the battle, sets out to rejoin his ship, but he promises to support the cause by smuggling in more refugees.

Robert Bruckner wrote the original screen play and produced it, and George Sherman directed it.

Suitable for the family.

"White Heat" with James Cagney, Virginia Mayo and Edmund O'Brien
(Warner Bros., Sept. 3; time, 114 min.)

Insofar as production, direction and acting are concerned, this is a top crime melodrama; but it can hardly be classified as entertainment, for it is one of the most vicious and de-moralizing pictures ever produced, despite the crime-does-not-pay ending. This reviewer doubts whether a more cold-blooded killer than the gangster portrayed by James Cagney in this film has ever been shown on the screen. A homicidal maniac, he shoots down any one at the slightest provocation without any show of remorse. There are many ugly situations throughout, and both in action and in talk the picture is brutal and, at times, obscene. Except for the Federal agents, there is not one character in the picture who arouses sympathy. The "hero's" mother is shown as being thrilled by her son's murderous exploits and goading him on to commit even greater crimes. His wife is shown as an unfaithful sexy blonde who runs away with one of his henchmen, whom she later sets up for the "kill" in order to save her own neck. The efforts of the Federal men to capture the gang, and the scientific methods they employ are highly interesting. But this is not enough to overcome the bad taste with which one is left by the picture as a whole. It is definitely not a picture for either young children, adolescents, or squeamish adults:—

Cagney, a homicidal paranoiac, braggart, and gang leader, engineers a daring mail train robbery and cold-bloodedly kills four trainmen in the process. He goes into hiding with his gang, his wife (Virginia Mayo), and his doting mother (Margaret Wycherly), but when Federal agents get hot on his trail he decides to turn himself in for a lesser unsolved crime committed in another state on the day of the train holdup. He is given a one-year prison sentence, but his scheme does not fool the Federal men, who were aware that he was trying to beat a murder rap. One of the agents, Edmund O'Brien, poses as a criminal and becomes Cagney's cellmate in order to watch his movements. During his prison tenure, Cagney's wife runs away with Steve Cochran, one of his henchmen. His mother, having vowed to avenge the wrong done to her son, is shot dead when she tries to break up the affair. The news of her death puts Cagney in an insane frenzy, causing him to lead a daring escape from jail together with O'Brien and several of the convicts. He immediately tracks down Virginia and Cochran, whom he shoots dead on sight, but he spares Virginia when she makes use of her physical charms. Cagney and the convicts resume their business of crime, and O'Brien becomes his most trusted lieutenant. When an ingenious plan is laid for the payroll holdup of a huge chemical plant, O'Brien, through make-shift electronic equipment, gets word to his Federal colleagues. The gangsters, caught within the gates of the plant, put up a fight, but all, except Cagney, either surrender or are shot down. Cagney, wounded and crazed, climbs to the top of a massive gas-filled aluminum sphere into which he discharges his gun and is blown to bits in the ensuing explosion.

Louis F. Edelman produced it and Raoul Walsh directed it from a screen play by Ivan Goff and Ben Roberts, suggested by a story by Virginia Kellogg.

"Border Incident" with George Murphy, Ricardo Montalban and Howard da Silva
(MGM, October; time, 92 min.)

MGM has fashioned a tense, realistic picture in "Border Incident," a semi-documentary melodrama that deals with the problems of Mexican braceros (harvest hands) who pay American and Mexican racketeers to smuggle them into the United States at harvest time, and are then robbed and murdered by their "benefactors." The action, which revolves around the efforts of two investigators—one Mexican and the other American—to apprehend the criminals, never flags in interest or suspense and builds to a gripping, exciting climax. It is chiefly a man's picture, not only because the action is ruthless and on occasion brutal, but also because there is no love interest. The direction is taut, and the acting highly competent:—

Disguised as a bracero, Ricardo Montalban, of the Mexican Federal Police, sets out to track down the criminals responsible for the murders and unlawful exploitation of braceros smuggled into the United States. In this he is aided by George Murphy, a U.S. Immigration agent, who trails his movements. Murphy loses the trail, but by posing as a criminal wanted by the police he makes contact with the gang of Mexican racketeers who illegally furnished braceros to shady American ranchers. He eventually meets Howard da Silva, a crooked American bracero broker, who agrees to buy from him "stolen" blank immigration permits, which Murphy claimed to have hidden. Murphy's telegram to a Kansas City "friend" for shipment of the permits serves as a tip to the Immigration authorities, who set in motion a plan to trap the racketeers. Pending the arrival of the permits, Murphy is held prisoner. Meanwhile Montalban, smuggled across the border as a bracero, arrives in da Silva's camp and finds Murphy imprisoned, but he is unable to aid him. The authorities' plan to trap the racketeers hits a snag when da Silva, who had traced the telegram, learns of the ruse and discovers that Murphy is an Immigration man. He has Murphy slain while Montalban stands by helplessly. Aware that the authorities were now closing in on him, da Silva decides to get rid of the braceros by taking them back across the border, where Mexican ruffians stood ready to rob and kill them, and to dispose of their bodies in quicksand. Montalban, sensing the danger, incites the braceros to fight for their lives. In the bloody battle that follows, da Silva and several of his henchmen lose their lives before the American agents arrive and take control of the situation.

It was produced by Nicholas Nayfack and directed by Anthony Mann from a screen play by John C. Higgins, based on a story by Mr. Higgins and George Zuckerman. The cast includes James Mitchell, Charles McGraw, John Ridgeley and others.

Unobjectionable morally.

"That Midnight Kiss" with Kathryn Grayson, Jose Iturbi and Mario Lanza
(MGM, Sept.; time, 96 min.)

Producer Joe Pasternak's formula for blending good music, romantic, human interest and comedy has again proved its worth in this very pleasant Technicolor musical, which is the kind that leaves an audience in a happy mood. The story is thin, but as usual Pasternak, by his adroit handling, makes more of the material than what there really is to it. Added to the picture's popular entertainment ingredients is the appeal of a new personality in the person of Mario Lanza, a handsome young tenor recruited from grand opera, whose good acting and exceptionally fine singing voice should win him many admirers. The music, which is mainly of the operatic type, are popular selections, and as sung by Lanza or Kathryn Grayson, either as a duet or a solo, or played on the piano by Jose Iturbi, are pleasant to the ear. Aside from the impressive musical interludes, the film has considerable comedy, with Keenan Wynn, J. Carroll Naish, Jules Munshin and Thomas Gomez as the chief laugh-provokers. Gomez, incidentally, is hilariously funny as a "hammy" Italian tenor. The romantic interest is appealing. The production values, of course, are up to the usual fine MGM standards:—

Ethel Barrymore, a wealthy patron of the arts, is intent upon seeing Kathryn, her niece, become a great opera singer to satisfy a frustrated desire of her own. She arranges with Jose Iturbi to star Kathryn with Thomas Gomez, a pompous, fat tenor. Kathryn, not at ease singing to the unromantic Gomez, induces Iturbi to audition Lanza, an ex-GI truck driver, whose voice she had discovered when he delivered a piano to her home. Iturbi is pleased with his voice and gives him his great chance when Gomez quits the opera in one of his temperamental rages. Kathryn and Lanza fall in love, but the unwitting interference of his mother, who believed him to be in love with Marjorie Reynolds, a secretary in the trucking firm, leads to a misunderstanding between them and causes Lanza to give up his opera role. J. Carroll Naish, his father, and Keenan Wynn, his manager, eventually straighten out the misunderstanding, and it all ends happily with Lanza returning to Kathryn on opening night, and with both achieving fame.

It was directed by Norman Taurog from a screen play by Bruce Manning and Tamara Hovey. The cast includes Arthur Treacher, Ann Codee and others.

Fine for the entire family.

"Prince of Foxes" with Tyrone Power, Orson Welles and Wanda Hendrix

(20th Century-Fox, Dec.; time, 107 min.)

The extravagant production values, the drawing power of the stars, and the fame of the Samuel Shellabarger novel on which the story is based should be of considerable help to this period melodrama, which deals with a fictional episode in the life of the Italian Renaissance despot, Cesare Borgia. As entertainment, its mixture of intrigue, treachery, murder and chivalry offers much that is good, but the overall slow pace and the lack of ingenuity in the treatment serve to diminish one's interest in the proceedings and to keep the film from being a really outstanding attraction. On the credit side is a thrilling battle sequence in which Cesare's forces storm the fortress walls of a tiny duchy with scaling ladders and fire-throwing equipment, only to be beaten back by the defenders with boiled oil poured down from above. Exciting also are the several sword and knife duels. Tyrone Power, as a nobleman who deserts Cesare to defend the oppressed, makes an effective hero, but Orson Welles, as the villainous Cesare, is too theatrical. Wanda Hendrix seems miscast as the youthful wife of an aged duke. Filmed entirely in Italy, the actual castle and mountain backgrounds give the picture production values that are highly impressive:—

To satisfy his quest for power, Cesare murders the husband of Lucrezia, his notorious sister, thus leaving her free for a proposed marriage to the Duke of Ferrera, with whom a political alliance was most important to Cesare. The delicate mission of arranging the marriage is performed by Andrea Orsini (Tyrone Power), Cesare's trusted assistant, whom he rewards with an appointment as special ambassador to a neighboring duchy, which was ruled by the aged Duke Verano (Felix Aylmer), and which stood in the way of Cesare's ultimate goal—Rome. Cesare's plan was for Andrea to seduce Verano's young and beautiful wife, Camilla (Wanda Hendrix), and to murder her husband, a treachery designed to secure the duchy for Cesare's army. Treated with kindness by the saint-like old duke, and finding himself falling in love with Camilla, Andrea rebels when Cesare orders him to fulfill his assignment. He decides instead to join the Duke and defend the duchy. The old man dies in battle and, after a long siege, Andrea, to save the people from starvation, surrenders the duchy and becomes Cesare's prisoner. He is tortured and sentenced to death, but Mario Belli (Everett Sloan), a trusted friend in Cesare's army, saves him by a clever ruse and helps him to escape. Recovered from his injuries, Andrea organizes his former soldiers and plans to retake the duchy and rescue Camilla. Mario prepares the way for the insurrection and, after a bitter fight, Andrea and his men rout the enemy. Andrea is given a Lordship and, amidst great pomp, marries Camilla.

It was produced by Sol C. Siegel and directed by Henry King from a screen play by Milton Krims. The cast includes Katina Paxinou and others.

Unobjectionable morally.

"Arctic Manhunt" with Mikel Conrad and Carol Thurston

(*Univ.-Int'l*, May; time, 69 min.)

Mediocre program fare. To its credit are some striking shots of the Alaskan ice-fields, as well as interesting scenes of the domestic and hunting habits of the Eskimos, but these are only incidental to the unfoldment of a weak and belabored adventure story about an ex-convict's efforts to recover stolen money he had hidden away in an Alaskan village. The slow-paced direction and the listless performances only add to the tedium. Another drawback is the fact that the players mean nothing at the box-office:—

After serving a prison term for an armored car robbery, Mikel Conrad retrieves the loot he had hidden away and heads for Alaska to escape insurance agents who suspected that he may still have the money. He gets lost in the Arctic snowfields and, after many days of wandering, is finally rescued by a missionary (Jack George). Both head for an Eskimo village nearby, but on the way the missionary dies. Mikel proceeds alone. When he reaches the village, he soon discovers that the insurance agents are on his trail and that they were headed for the village. To allay suspicion, he poses as the dead missionary. He falls in love with Carol Thurston, an Eskimo girl trained in American schools. His masquerade is of no avail, however, when the agents finally catch up with him. Forsaking Carol, he flees with the money. He does not get far before he discovers that he is stranded on an ice floe, drifting out to sea. He drowns, taking the money with him.

It was produced by Leonard Goldstein and directed by Ewing Scott. The screen play was written by Oscar Brodney and Joel Malone from Mr. Scott's story, "Narana of the North."

There are no objectionable situations.

"Woman Hater" with Stewart Grainger and Edwidge Feuillere

(*Univ.-Int'l*, July; time 69½ min.)

A weak British-made sophisticated comedy. Even though its original running time of 105 minutes has been cut down to 69½ minutes for American consumption, the film remains a long drawn out, obviously contrived farce that tries but fails to be genuinely frivolous. Most of the comedy, slapstick and otherwise, is so forced that it falls flat. Moreover, it lacks the sparkling dialogue that usually tends to keep a farce amusing and interesting. Edwidge Feuillere, a chic French actress, and Stewart Grainger try hard to make something of the leading roles, but both are handicapped by the inadequacies of the script:—

Grainger, a young aristocrat, mistrusts women. When Edwidge, a popular French film actress visits London and informs the press that she hates publicity and wants to be alone, Grainger tells his friends that it is a publicity fake since all women want attention and hate solitude. He accepts his cronies' challenge to put his theory to the test and sends a note to Edwidge inviting her to stay at his country estate if she wants to be alone. She accepts the invitation and goes there with her maid. Grainger, having arranged matters with his butler, presents himself as the estate's agent under an assumed name, this being part of his plan to prove that Edwidge, within a few days, will either send for companions to relieve her boredom, or will become interested in him. When Edwidge shows none of the reactions he expects, Grainger, desperate to prove his theory, attempts to become romantic with her, but his plan backfires and she goes off to her room in a furious mood. On the following morning Edwidge learns the truth about Grainger's identity through a chance meeting with the village vicar. She decides to teach him a lesson and, with the aid of her maid, sets out on a campaign to make him fall in love with her, then spurn his affections. But their schemes and counter-schemes turn

out differently than both anticipated when each falls in love with the other for the inevitable happy ending.

It is a J. Arthur Rank presentation, produced by William Sistrom and directed by Terence Young. The screen play was written by Robert Westerby and Nicholas Phipps, based on a story by Alec Coppel. The supporting cast is all-British.

Adult fare.

"Black Magic" with Orson Welles, Nancy Guild and Akim Tamiroff

(*United Artists*, August 19; time, 105 min.)

The outstanding feature about this historic costume melodrama, which was produced in Italy, is the extremely lavish production, both in costuming and settings. But it does not add up to much in the way of entertainment, for the thousands of extras, the pageantry, and the massive authentic palace backgrounds are not enough to cover up a story that is far-fetched, over-acted, and badly edited. As Cagliostro, an 18th Century charlatan who used his hypnotic powers ruthlessly in a search for wealth and power, Orson Welles plays the role with a flamboyancy that is reminiscent of the acting in the early silent movies. Most of the other players are equally as guilty of chew-the-scenery acting. The action does have its moments of excitement and suspense, brought about by his fantastic but unsuccessful intrigues against the Court of France, but on the whole it shapes up as a show that is highly theatrical, involved and confused, and upon which too much money and too big a cast has been spent:—

Based on Alexandre Dumas' "Memoirs of a Physician," the story opens in Southern France with Cagliostro, as a boy, witnessing the hanging of his gypsy parents, who had been sentenced to death by the Viscomte de Montagne (Stephen Bekassy) for witchcraft. Years later, as head of a traveling gypsy fair, in which he performed as a magician, Cagliostro accidentally discovers that he has the power to hypnotize people. Dr. Mesmer (Charles Goldner), a famous physician, tries to induce Cagliostro to use his power for the healing of the sick, but he decides to exploit it for his own advancement and evil ends, as well as to seek revenge on de Montagne for the death of his parents. Cagliostro soon works his way to fame and fortune, and is looked upon as a god by the peasants because of his ability to heal their ailments. In the events that follow he crosses paths with de Montagne when that worthy asks him to revive Lorenza (Nancy Guild), a beautiful girl who had become seriously ill. Through hypnosis, Cagliostro keeps the girl under his power and learns from her that she had been kidnapped because of her striking resemblance to Marie Antoinette (also played by Miss Guild), and that de Montagne, in league with Madame DuBarry (Margot Grahame), planned to use her in a political plot aimed at dethroning Marie and making DuBarry the Queen. Taking advantage of this knowledge, Cagliostro compels both de Montagne and DuBarry to make him a partner in their intrigue and to present him at the Court of Louis XV. He then uses his hypnotic powers to embark on an intrigue that would make him the most powerful figure in all France, but his devilish machinations backfire and eventually result in his imprisonment for treason. At the trial, he acts as his own lawyer and almost succeeds in vindicating himself by hypnotizing the witnesses, but he becomes a victim of hypnosis himself when Dr. Mesmer appears on the scene, hypnotizes him on the stand, and compels him to admit his villainies. He tries to escape, but he is engaged in a sword duel on the dome of the Palais de Justice and loses his life in a plunge to the street.

It is an Edward Small presentation, produced and directed by Gregory Ratoff, from a screen play by Charles Bennett. The cast includes Frank Latimore, Valentina Cortese, Berry Kroeger, Raymond Burr and others.

Unobjectionable morally.

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THE CHICAGO ALL-INDUSTRY PUBLIC RELATIONS CONFERENCE

As most of you undoubtedly know by this time, representatives of all phases of the motion picture industry met in Chicago on Tuesday and Wednesday of this week for the purpose of formulating a public relations program that would raise the motion picture to a position of esteem as the greatest medium yet devised for entertainment and education, and would gain for the industry the good will of the American public.

That the industry took this conference seriously is evidenced by the fact that some sixty delegates, accredited by fourteen diversified industry groups, attended the sessions. The following groups were represented:

Motion Picture Association of America; Allied States Association of Motion Picture Exhibitors; Independent Theatre Owners of America; Metropolitan Motion Picture Theatre Owners; Pacific Coast Conference of Independent Theatre Owners; Theatre Owners of America; Society of Independent Motion Picture Producers; Motion Picture Industry Council, comprising delegates from IATSE, Screen Actors Guild, Screen Directors Guild, Screen Writers Guild and Associated Motion Picture Producers; and the Trade Press.

Following the election of Ned E. Depinet, chairman of the MPAA Exhibitor-Community Relations Committee, as permanent chairman of the Conference, impressive speeches were made by Mr. Depinet, Eric A. Johnston, Abram F. Myers, George Murphy, Robert J. O'Donnell, Harry Brandt, Arthur J. Lockwood, Ellis Arnall, Leonard Spigelgass and Leo Brecher.

After the speeches, a planning committee, to which each of the nine groups named a representative, was appointed to evolve a plan of procedure. This committee included Roy Brewer, IATSE; Rotus Harvey, PCCITO; Max A. Cohen, ITOA; William L. Ainsworth, National Allied; Gael Sullivan, TOA; Leo Brecher, MMPTO; Robert J. Rubin, SIMPP; Ned E. Depinet, MPAA; and Abel Green, Trade Press.

At the first session, the Conference approved unanimously an agenda dividing the delegates into five committees, each to study a different phase of the public relations problem and to make a report on the following day. The assignments were difficult, and in some cases deliberations continued far into the night, but each of the committees completed its work with admirable speed and was prepared to submit reports and recommendations at the second and final session.

The Conference approved unanimously the following recommendations of the Planning Committee:

1. To establish a Conference Committee composed of one representative of each constituent group.

2. To authorize the members of the Planning Committee to represent their organizations on the Conference Committee until their respective groups designate another representative.

3. To authorize each organization to designate alternates to serve on the Conference Committee.

4. To provide that each organization should advise the Conference Committee in writing not later than November 1 whether or not it approves or disapproves the specific actions taken by the Conference.

5. To consider unanimous approval as a mandate to establish a permanent all-industry public relations organization, with further plans for such an organization to be submitted to the constituent groups for their ratification.

Unanimously endorsed also were the following reports and recommendations submitted by the five study committees:

The General Public Relations Committee, comprised of Mort Blumenstock, as chairman, Martin G. Smith, Jack Alicote, Ben Shlyen, Art Arthur, Allan Rivkin, Maurice Bergman, Oscar Doob, Harry Brandt, Arthur Lockwood, Earl Hudson, Eddie Silverman, Edmund Reek, Norris Hadaway, Robert J. O'Donnell and Herman Robbins, divided its report in the form of three resolutions. The first was a declaration of principles governing the industry, which called for a national policy-making authority to plan and supervise a comprehensive, continuous public relations program "representing the maximum coordination of all the organizations represented at this Conference."

The second resolution endorsed the activities of the Hollywood Motion Picture Industry Council and urged that the Conference implement and support the MPIC program to the fullest possible extent.

The third resolution reviewed the different public relations ideas submitted by individuals and groups and, though it found much of the material meritorious, it recommended that action on their acceptance be deferred pending the appointment of a national policy-making authority as called for in the first resolution.

The Committee on Better Boxoffice, comprised of Edward Zorn, as chairman, Charles Niles, Chick Lewis, Mo Wax, Harry Brandt, Abel Green, Y. Frank Freeman, Al Rogell, William F. Rodgers, Oscar Doob and Walter Reade, Jr., recommended a five-point plan to boost attendance at all types of theatres, regardless of size. This Committee urged (1) that a plan be devised for a nation-wide contest involving audience participation in voting for the best pictures over a given period of time; (2) that the industry adopt slogans, such as "Movies Are Your Best Buy" or "Hollywood is Clicking," to tie in with all advertising and promotional activity; (3) that an effort be made to promote greater use of

(Continued on back page)

**"Everybody Does It" with Linda Darnell,
Paul Douglas and Celeste Holm**
(20th Century-Fox, Nov.; time, 98 min.)

An hilarious marital comedy-farce, the type that should go over very well with sophisticated audiences as well as with the masses. The story, though far-fetched, is extremely comical, with the action revolving around a wife who wants to be a concert singer but lacks the talent, and a husband who tries to discourage her ambitions only to become a concert star himself when it is discovered that he has a fine baritone voice. The complications that result when he is induced by a sexy opera star to use his own talent to bring his wife to her senses give rise to situations that will provoke explosive laughter. The closing sequence, where he ruins his operatic debut because of a severe case of stage-fright, is a laugh riot, even though it is played in a slapstick vein. All in all, it is a highly mirthful entertainment, competently directed and acted by the players with zest:—

Although happily married to Celeste Holm, a socialite, Paul Douglas, an aggressive wrecking contractor, makes every effort to discourage her from pursuing a singing career. Charles Coburn, her father, sides with him, because he had had the same problem with Celeste's mother (Lucile Watson). Despite Douglas' objections, Celeste arranges for a concert recital, and Douglas, to cover expenses, disposes of the tickets to friends and business acquaintances with the aid of Millard Mitchell, his partner. The plaudits of her friends lead Celeste to believe that the concert had been an outstanding success and, to Douglas' chagrin, she plans to arrange a concert tour. Having heard Celeste sing, Linda Darnell, an opera star attracted to the manly Douglas, invites him to her apartment to tell him that Celeste lacked talent. In the course of the visit, she discovers that he has an incredibly powerful singing voice, and suggests that he go in for a concert career in order to make Celeste give up her plans. Linda teaches him to sing, and later, under an assumed name, he joins her on a concert tour and proves to be a big success. Meanwhile Celeste flops miserably in her first public appearance. Believing that Douglas had been away on a business trip, Celeste, upon his return, tells him of her decision to abandon her career, but when she learns that he had become a concert star himself, and jumps to conclusions about his association with Linda, they quarrel and separate. Douglas decides to give up singing, but financial difficulties compel him to accept a lucrative offer to star in an opera with Linda. On opening night, however, stage fright causes him to lose his voice, and sedatives given to him by numerous friends make him stagger all over the stage. His operatic debut proves to be a bust, but it brings back Celeste, who rushes backstage to console him. They become reconciled and agree to forget their musical careers.

The screen play, based on a story by James M. Cain, was written and produced by Nunnally Johnson, and directed by Edmund Goulding. The cast includes John Hoyt, George Tobias, Leon Belasco and others. Unobjectionable morally.

**"Task Force" with Gary Cooper,
Jane Wyatt and Walter Brennan**

(Warner Bros., Sept. 24; time, 116 min.)

Undoubtedly "Task Force" is in the box-office class. The main reasons for it are the three outstanding situations: the attack on Pearl Harbor, the naval and aviation battle at Midway, and the fierce battle at Okinawa. But the story is like yesterday's newspaper; it goes over incidents with which every one is familiar. It starts in 1921, when the late Captain Mitchell and a few other officers believed that planes could sink battleships, and were called down by the brass hats for their heretical views. Then comes the attack on Pearl Harbor to substantiate their views. After some slow action comes the battle at Midway. And after some more slow action comes the battle at Okinawa, in which Japanese suicide planes try to sink the American fleet. The three battles, which are photographed in Technicolor (the rest of the footage being black-and-white) are realistic, but the Okinawa

battle exceeds them all; that battle alone is worth the price of admission. Much authentic Navy footage has been used to very good advantage in the combat scenes. Gary Cooper is fairly believable as a young officer, despite his age. As a matter of fact, the acting of all is good, thanks to the efficient direction:—

Cooper, a young naval officer, is often reprimanded by his superiors because of his belief that aviation is the coming thing, as is his buddy, Walter Brennan. Both are among the first officers assigned to the U.S.S. Langley, the first naval carrier, in order to learn to take off and land on its limited length. While attending an admiral's party to make friends for aviation, Cooper has heated words with a publisher who did not believe in aviation, and offends a visiting Japanese officer by derogatory remarks about the Japanese. He is punished by being assigned to a desk job in Panama. At the party, however, he has a reunion with Jane Wyatt, widow of an aviator buddy. Both are in love, but Jane fears to marry another pilot. In 1931, Cooper, now assigned to the U.S.S. Saratoga, marries Jane and goes to Hawaii for a honeymoon. He is then assigned to the Naval Academy as an instructor, but his efforts to win the cadets to aviation are so intense that he is again reprimanded. Discouraged, he decides to resign, but Jane persuades him to remain in the service. With the attack on Pearl Harbor, Cooper is assigned aboard a carrier as operations officer. Planes from his carrier sink three Japanese carriers near Midway, and many months later, after a Senate Committee heeds his plea for more carriers, he joins a well-equipped task force in the attack on Okinawa. The Americans triumph, but Cooper's carrier is so crippled that the admiral orders abandonment. Cooper, however, manages to bring his blackened and twisted ship home. With the war over, he thanks his men for their courage, and goes to the waiting arms of Jane.

The screen play was written and directed by Delmar Daves, and produced by Jerry Wald. The cast includes Wayne Morris, Bruce Bennett, Jack Holt, Stanley Ridges, Julie London and others. Suitable for the family.

**"Blondie Hits the Jackpot"
with Arthur Lake and Penny Singleton**

(Columbia, no rel. date set; time, 65 min.)

Slightly better than the average picture of this series. In the first part there is considerable emotion, caused by the concern of parents for their 14-year-old son. The mother wants the father to speak to the boy about the facts of life so that the lad may not get distorted information elsewhere, but every time the boy asks him what he wants to talk about the father can go no farther. The spat between Larry Sims and Ann Carter, 'teen-agers, is realistic, and most parents who see the picture will be amused by it, for they will see their own children in the same predicament. There are, of course, a number of silly situations but most of these create laughter:—

Arthur Lake is told by Jerome Cowan, his employer, that Lloyd Corrigan, with whom he was negotiating a deal to construct a building, was giving a birthday party for Ann Carter, his daughter, and that it would be nice if Larry Sims, his son, would attend the party so as to facilitate the closing of the deal. At the party Larry and Ann have a spat when she makes fun of his dancing. Corrigan, finding Larry sad, informs him that his daughter is a spoiled brat and suggests that he give her a good shaking, demonstrating how it should be done. Just then Lake arrives and, thinking that Corrigan is mistreating the boy, punches him in the nose. Ann compels Cowan to discharge Lake, and then sees to it that he obtains no better than a menial job on the construction work. While Lake is doing his work, he discovers that the iron beams used in the construction were defective. He informs his wife (Penny Singleton), who in turn passes on the information to Corrigan. Penny and Corrigan rush to the building and save Lake from a beating by the guilty contractor and his stooge. Ann, learning of Lake's noble deed, induces her father to insist that Cowan reemploy Lake at a bigger salary. She then becomes reconciled with Larry.

It was produced by Ted Richmond and directed by Edward Berns from a screen play by Jack Henley, based on the comic strip "Blondie," created by Chic Young.

Suitable for the family.

**"Chicago Deadline" with Alan Ladd
and Donna Reed**

(Paramount, Nov. 11; time, 87 min.)

A pretty good action melodrama. The story, which is told in part through a series of flashbacks, is so involved and confusing that one has to be a wizard to be able to follow and understand the proceedings, but those who are not too concerned over story values should find it fascinating, for the action is fast-moving, exciting, and eventful, and the characterizations varied. As a two-fisted newspaper reporter who becomes enmeshed in murder and violence as he traces the life of a young woman found dead in a cheap rooming house, Alan Ladd makes a resourceful and tenacious hero. His fans in particular should enjoy the picture, for he is hardly ever off the screen:—

The story opens with Ladd present in a cheap rooming house when Donna Reed, a beautiful girl, is found dead from tuberculosis. He pockets the girl's address book before the police arrive. When the police see nothing unusual about her death, Ladd, sensing a story, proceeds to call some of the people listed in the address book. He soon realizes that something is wrong when those he calls give him varied reactions, ranging from threats to indications that they feared to become implicated in something sinister. From then on the story defies synopsis as Ladd decides to investigate the girl's past. He becomes involved with numerous sundry characters who put his life in constant peril to keep him from unravelling Donna's past, but in the course of several beatings and a couple of murders, he learns that Donna had been widowed when her husband (John Beal) had died in an automobile accident, following which she fell in love with Shepperd Strudwick, a slick gambler. Gavin Muir, a heartless banker, had become infatuated with her, and to win her he had arranged with Berry Kroeger, a gangster, to dispose of Strudwick. Later, Muir had knocked Donna unconscious during a quarrel and, thinking her dead, had arranged with Kroeger to dispose of her body. Kroeger, instead, had taken her to a place of safety. From what one can make out of the confused tale, the beatings and murders in conjunction with Ladd's investigation stemmed from his publicizing Donna's death from tuberculosis, causing numerous characters to become concerned over their association with her while she lived, but just why is not made clear. In the end, Ladd is shown making sure that Donna gets a decent burial, but whether she had been a good or bad woman remains a puzzle.

It was produced by Robert Fellows and directed by Lewis Allen from a screen play by Warren Duff, based on a novel by Tiffany Thayer. The cast includes June Havoc, Harold Vermilyea, Arthur Kennedy and others. Adult fare.

**"Jiggs and Maggie in Jackpot Jitters"
with Renie Riano and Joe Yule**

(Monogram, August 28; time, 67 min.)

Better than the past pictures of this program series. The production values are finer, the direction better, and the characters impress one as if they had just stepped out of the George McManus cartoon strip. The story is not, of course, very strong; it is really the means by which the different gag situations are bound. But there are plentiful laughs all the way through. The photography is fine:—

Maggie (Renie Riano), a social climber, makes an application to join the exclusive Hunt Club. She sneezes continually and is informed by her doctor that she is allergic to horses. She wins a race horse on a radio quiz program, but because of her allergy she orders Jiggs (Joe Yule), her husband, to sell the horse. Later, when the Hunt Club accepts her application, she makes Jiggs buy back the horse, for which he is compelled to pay many times the price he had obtained. In his first race, the horse comes in last, causing Jiggs and his many friends to lose their bets. Jiggs and Maggie are persuaded to race the horse in California. En route, they meet George McManus, who, too, owned a race horse, named Maggie Jiggs. McManus advises Jiggs to bet

on his horse. At the track, Maggie's horse makes a magnificent showing only to lose to McManus' horse as they reach the finish line. Maggie is disgusted, but she consoles herself with the knowledge that the race had been won by a horse bearing her name.

Barney Gerard produced it, and William Beaudine directed it, from an original screen play by the producer himself and Eddie Cline. Good for the entire family.

**"Thieves' Highway" with Richard Conte,
Lee J. Cobb and Valentina Cortesa**

(20th Century-Fox, Oct; time, 94 min.)

Very good! It is a strong, engrossing melodrama, revolving around a tough war veteran who undertakes to avenge the physical harm done to his father by a gangster-like commission man in the produce market. The story is unpleasant in some respects, and part of the action is brutal, but the realism of the atmosphere, the expert direction, and the capable acting of the competent cast, make it an absorbing film. The action is exciting and suspensive throughout. One sequence that will literally keep the spectator on the edge of his seat is where an apple-loaded truck goes out of control on a steep mountain grade and, after attaining a frightening speed, crashes, catches fire, and cremates its trapped driver. There are some slight touches of comedy, contributed by Jack Oakie, but the overall mood is grim. The romantic angle plays an important part in the story. Valentina Cortesa, an Italian actress, makes an auspicious American screen debut as a lady of questionable morale. An interesting and informative facet of the story is its depiction of the manner in which fruit is bought and sold in the wholesale market, with the farmer getting but a fraction of the price eventually paid by the public:—

Richard Conte, a veteran, returns to Fresno, California, and learns that his father, a produce trucker, had lost his legs in an "accident" caused by Lee J. Cobb, a San Francisco marketeer. Determined on revenge, Conte buys a truck and with the balance of his savings makes a deal with Millard Mitchell, a shrewd trucker, who had bought his father's dilapidated truck, to buy a load of highly desirable apples at \$1.00 per box, and to sell them in San Francisco. Mitchell, in joining Conte, doublecrosses Joseph Pevney and Jack Oakie, rival truckers, whom he had promised to let in on the deal. Their trucks loaded, Conte drives on ahead to San Francisco while Mitchell trails behind in the old truck, followed by Oakie and Pevney, who felt sure that the truck would break down and that Mitchell would be compelled to cut them in on the deal. En route, Conte injures himself seriously while fixing a blow-out, but he continues the journey. He finally brings the truck to a stop in front of Cobb's warehouse, where he passes out because of his pain. Cobb, noticing Conte's condition and his highly desirable load of apples, cuts the tires so that the truck cannot be moved. He pays Valentina to entice Conte to her flat, and then proceeds to sell his apples to other dealers at \$6.50 per box. Valentina, attracted to Conte, informs him of Cobb's trickery. Conte threatens Cobb with a beating and forces him to pay the total money he received for the apples. Happy over his huge profit, Conte telephones Barbara Lawrence, his sweetheart, to come to Frisco to get married. Shortly thereafter, two of Cobb's henchmen beat up Conte and steal his money, despite Valentina's efforts to foil them. In the events that follow, Barbara walks out on Conte when she learns that he had lost his money, and Mitchell burns to death when his brakes fail and he loses control of his truck. Conte, on his way to settle matters with Cobb, meets Oakie and learns that Cobb had gone to get Mitchell's spilled apples. He traces Cobb to a roadside cafe, where he gives him an unmerciful beating. The arrival of the police, summoned by Valentina, saves Conte from committing murder. Recognizing Valentina's loyalty and seeing much good in her, Conte asks Valentina to become his wife.

It was produced by Robert Bassler and directed by Jules Dassin from a screen play by A. I. Bezzerides, based on his novel "Thieves' Market." Adult fare.

theatre institutional advertising; (4) that all regional areas adopt promotional and exploitation campaigns such as are now under way in Baltimore, Iowa-Nebraska, and Arkansas; and (5) that non-commercial screenings such as inaugurated by MGM, be adopted by the other distributors because they serve to present the plus side of the industry to important civic, educational and religious leaders in the community.

The Committee rejected the Gael Sullivan Film Festival plan, but commended him for inspiring the industry to a fresh recognition of the need to stimulate public interest in motion pictures.

The Intra-Industry Relations Committee, comprised of Y. Frank Freeman, as chairman, Trueman Rembusch, Martin Quigley, Austin Keough, Morton Sunshine, James Coston, John Balaban, and D. John Phillips, found unworkable Allied's proposed "Finneran Plan," which would ban the appearance in films of players guilty of misconduct. The Committee, however, "recognized that the public relations problem in the plan deserved continued study," and it recommended that a permanent Intra-Industry Committee be organized to evolve a program that will embrace the entire industry.

The Committee recommended also (1) that a plan be put into action to induce industry employees to become advocates and protectors of the industry; (2) that they take voluntary pledges to uphold the best interests of the business, both in personal and professional conduct; (3) that important production executives attend exhibitor conventions with more regularity in order to bring about a better understanding of the mutual problems affecting production and exhibition; (4) that the picture company publicity staffs align their thinking from the public relations standpoint to conform with the principles adopted by the Conference; and (5) that the stars make more personal appearances in behalf of the industry.

The Committee on Taxation and Legislation, comprised of Herman M. Levy, as chairman, Edward Lachman, Jay Emanuel, Leonard Spigelgass, Joseph Vogel, John Adams and D. John Phillips, recommended that the industry unite in a militant fight against, not only the Federal 20% admission tax, but also state and municipal imposts. The Conference, acting on the Committee's recommendation, decided to dispatch telegrams immediately to President Truman and to all members of Congress calling for repeal of the admission tax before the end of the present Congressional session. The Committee recommended also that the newsreels, as well as the different Hollywood guilds, lend their services to present the industry's case against the tax, "graphically and dramatically," on the nation's screens in order that the need for rescinding the tax be brought home effectively to the movie patron. It recommended further that the plan to combat admission taxes be utilized also against all adverse legislation.

The Committee on Basic Research, comprised of Jay Emanuel, as chairman, Jack Kirsch, Art Arthur, Francis S. Harmon, C. Bissell Shaver and Oscar Doob, recommended the establishment of a public relations research program as an integral and vital part of any public relations program approved by the Conference. It recommended also "that initial research projects serve as a blueprint for public relations action, and that periodic check-ups be made to measure effectiveness of activities in this field and to guide future decisions."

Whether or not the Chicago Conference will result in the establishment of a permanent all-industry public relations organization depends, of course, on the unanimous approval by the different constituent groups of the resolutions adopted at the conclave, for the decisions of most, if not all, the delegates in attendance are subject to the final approval of the groups they represent.

The delay is just as well, for, as Ned Depinet said in his opening speech to the delegates, "It would be a dangerous delusion for us here to believe that the kind of comprehensive public relations we need for our industry can be written in two days. One of the pitfalls this conference must avoid is our understandable desire to make haste and the temptation to emerge from this conference with a complete program."

Although nothing has been settled as yet, the industry has good reason to rejoice at the progress made in Chicago. It is a fine beginning, and all the delegates are to be commended, not only for their hard work, but also for joining in the movement wholeheartedly, and for putting aside all partisanship and business grievances to form a united front in the matter of public relations.

Every phase of the motion picture industry stands on common ground in the field of good public relations, for all stand to benefit. With the good will and the sincerity of purpose of every one concerned continued, our industry cannot help but grow stronger and more prosperous.

HEARTENING NEWS

Eagle-Lion's announcement that a substantial new fund of monies has been made available to it for the primary financing of independent motion pictures for release through its organization is heartening news.

As the youngest of the distributing companies, Eagle-Lion made quite a mark for itself in the industry during the first two years of its existence, but in recent months it has been going through a period of difficulty mainly because of its inability to finance independent producers and thus assure itself of a steady supply of product.

The new production loan fund should go far towards helping the company to solve its product problem. This in turn should gladden the exhibitors, for it is of the utmost importance to them that Eagle-Lion remain in the business as a fully functioning distribution organization. Its presence will not only assure the exhibitor of an additional source of product but it will help to create greater competition among the distributors for the exhibitor's playdates.

HARRISON'S REPORTS wishes Bill Heineman, Eagle-Lion's vice-president in charge of distribution, a speedy resumption of the smooth functioning of his sales organization.

WELCOME TO A NEW ORGANIZATION

Ethel Miles, organization secretary of the newly-formed Ohio Drive-In Theatre Association, announces that the first meeting will be held on Tuesday, September 13, at the Variety Club, Columbus, Ohio. Every drive-in owner in Ohio is eligible for membership and is urged to attend the meeting, which will concern itself with the details of incorporation, the approval of a constitution and by-laws, and the setting in motion of a campaign against daylight saving time. Tax reductions and better highway and traffic control are on the agenda for discussion.

HARRISON'S REPORTS wishes this new organization the best of success.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXI

SATURDAY, SEPTEMBER 10, 1949

No. 37

THE VICIOUS CIRCLE

To save an estimated one-half billion dollars in Federal expenditures, Secretary of Defense Louis Johnson has ordered the dismissal of 135,000 civilian employees of the Army and Navy.

Assuming that no more than one-half billion dollars will be saved, we wonder how much real cash Secretary Johnson will have saved for the nation by this economy move.

Out of the one-half billion received as wages, these 135,000 civilian defense employees would have paid to the U. S. Treasury a considerable sum in income taxes. The balance of their income would have been spent by them for rent, food, clothing, amusements and many other items. Through their expenditures, the landlords, farmers, clothiers, food markets, and many different manufacturers and their retail outlets would have not only maintained or increased their labor forces but would have also increased their profits and would have paid to the government, national, state and local, more taxes.

Most of the newspapers have hailed Secretary Johnson's economy move on the basis that that it will help bring about lowered income tax rates. But when one takes into consideration that the curtailed spending power of 135,000 people serves to reduce the demand for goods and services and, consequently, results in additional unemployment, decreased business profits, and less taxes paid by business, one wonders if this wholesale dismissal can be justly termed an "economy move."

The same holds true for the motion picture industry in all its branches—production, distribution and exhibition—which, too, resorted to wholesale dismissals when theatre attendance started to decline from the war-time peak.

It seems as though very few people realize that prosperity comes from spending and not from economizing. When people spend money, it means more steady employment, with everybody enjoying a more happy life as a result of eating better food, wearing better clothes, and living in better homes. Conversely, when everybody starts to economize, less money is put into circulation, the demand for goods and services drops, unemployment increases, and the vicious circle is completed with a decrease in the economizer's income.

This paper hopes that, if a permanent all-industry public relations organization comes into being as a result of the Chicago Conference last week, it will give careful consideration also to the matter of economizing with a view to including in the industry's campaign for the public's good will a specific program aimed at employers in general to make them

conscious of the benefits to be derived from giving men work instead of retrenching. The motion picture industry should be the bellwether in inducing the employers, both small and large, to give men more work, making them realize that full employment is the basis of the nation's well-being, and that it will result in a prosperity from which everybody will reap rich rewards, both morally and materially. And the motion picture industry should set the first example.

Here is an opportunity for the industry to strike out on a new thought. If it should, HARRISON'S REPORTS is confident that the newspapers of the nation will devote many columns to a discussion of the movement and will, no doubt, endorse it. The public, in turn, will commend the leadership of the motion picture industry.

ANOTHER GOOD-WILL BUILDER

Jimmy Fidler, the famous nationally syndicated columnist and radio commentator, has awarded a diamond-studded watch and fifty dollar Savings Bond to D. D. Flippin, of Bragg City, Mo., whose splendid public relations idea of giving a pass to any child who attends Sunday School on four consecutive Sundays was reported in the July 16 issue of this paper.

Mr. Flippin's public relations idea may be expanded to the benefit of every exhibitor who may adopt it. Suppose, for instance, that an exhibitor announced that he will give either a three-month or a six-month pass to the top student of each school class at the end of a semester.

Since there are approximately eight classes in each grade school and four classes in each high school, the exhibitor who adopts this idea will be required to hand out twelve passes at the end of each semester. In large towns, of course, there may be several classes in each grade or high school year, in which case additional passes will be required.

The pass for each grade school pupil should admit also his parents, whereas the pass for the high school student should admit the winner and one so that the student may take along his or her sweetheart.

In addition to either a three-month or six-month pass to the top student, the exhibitor, in order to keep interest in the passes active, might make available also to each class, once a month, a pass for two, good for any single performance, to be awarded by the class teacher to the honor student of the month.

Giving out these passes will not break an exhibitor, and the good-will that he will gain would be invaluable. And this good-will will be extended, not only to his theatre, but to the entire industry.

(Continued on last page)

"The Heiress" with Olivia de Havilland, Montgomery Clift and Ralph Richardson

(Paramount, no release date set; time, 115 min.)

This 1850 period drama deserves the highest praise for its excellence in all departments—production, direction and acting. But it is a somber entertainment, and since it is a study in characterizations and moods its appeal will most likely be directed to the class trade, which should find it highly absorbing. As far as the rank-and-file is concerned, the pace is too slow-moving, and its theme of frustration too heavy and unhappy. It is difficult for most movie-goers to derive pleasure from a picture in which an appealing and sympathetic heroine suffers the harsh cruelties of a polite but despotic father, and the bitter disillusionment of a blasted romance when she is jilted by a glib fortune-hunter. It is, in a way, a woman's picture, for many of them will be touched by the sufferings of the heroine. A definite asset, boxoffice-wise, is the popularity of Olivia de Havilland and Montgomery Clift; nevertheless, the picture will need strong selling, particularly to young folk:—

Ralph Richardson, a prominent New York physician, lives with the ghostly memory of his deceased wife and cannot understand why Olivia, his plain, shy daughter, lacked her mother's many social graces. He requests his sister, Miriam Hopkins, a fluttering middle-aged widow, to spend the winter at his home in the hope that she will help Olivia to become clever and gay. All three attend a party one evening and, through the efforts of her aunt, Olivia meets and falls in love with Montgomery Clift, a dashing although penniless young man. In the days that follow, Clift stages a courtship that sweeps Olivia off her feet and wins her acceptance of his marriage proposal. But her father, having checked Clift's background, decides that he was merely interested in Olivia's prospective inheritance. He refuses to consent to the marriage and takes Olivia to Europe in the hope that she will forget Clift. Upon their return, however, she declares that she still loves Clift. Embittered, Richardson denounces Olivia, and for the first time she realizes that he despised her for her lack of charm and poise. Later, when she meets Clift and arranges to elope with him that night, she tells him that she will never again accept help from her father. Clift, made aware of this turn of events, fails to show up for the elopement and runs off to California. Olivia, embittered, blames her father for her plight, and does not forgive him even when he becomes ill and dies. Five years later, Olivia now more mature and wiser, is visited by Clift who attempts to alibi his desertion by saying that he did not want to be the cause of her losing her financial security. Olivia informs him that she had not been disinherited, and once again agrees to elope with him. When he calls for her that night, she bolts the door in his face and, while he frantically calls to her, walks to her room, resigned to spinsterhood.

William Wyler produced and directed it, from a screen play by Ruth and Augustus Goetz, based on their stage play.

Adult fare.

"Down Memory Lane"

(Eagle-Lion, no rel. date set; time, 71 min.)

"Down Memory Lane" is a good novelty exploitation feature, made up of clips taken from comedy shorts produced by Mack Sennett in the silent days, and of three shorts produced by him shortly after the advent of sound, starring Bing Crosby and W. C. Fields. The Crosby shorts, "Sing, Bing, Sing" and "In the Blue of the Night," were made at the time the crooner was making his start in films. Both are typical farces with light romantic overtones and slapstick action, in the course of which he sings seven popular songs of the day. The W. C. Fields short, "The Dentist," is a highly amusing slapstick affair, full of his typical gags and chatter. Some of the situations are indescribably funny. Featured also in a song sequence is Donald Novis.

An amusing angle to the picture is the total lack of continuity in the way the old footage has been put together. All of it is presented as a television program by Steve Allen, the well known disc jockey, who, in his haste to impress his

sponsor, a hair tonic manufacturer, gets the different reels all mixed up. The result is a zany mixture of uncompleted sequences of the talkie clips, into which is woven a series of uncompleted sequences of silent clips, featuring such old-time favorites as The Keystone Cops, the Mack Sennett Bathing Beauties, Gloria Swanson, Mabel Normand, Ben Turpin, Phyllis Haver, Franklyn Pangborn, Mack Swain, Charlie Murray and many others. The broad slapstick humor, both in the old footage and in the new footage featuring Allen in the television studio, is completely nonsensical, but, if the boisterous laughter that greeted the proceedings at a New York preview is any criterion, the picture should go over very well with all types of audiences.

The production was supervised by Aubrey Schenck, and the new sequences were written by Steve Allen and directed by Phil Karlson.

Suitable for the entire family.

"The Doctor and the Girl" with Glenn Ford, Janet Leigh, Charles Coburn and Gloria de Haven

(MGM, September; time, 96 min.)

An engrossing human-interest drama, the type that has the ingredients for mass appeal. In addition to an interesting story, which centers around an efficient but calloused young doctor whose love for a poor girl, a patient, changes him into a humanitarian, it has good production values, intelligent direction, and capable acting. There is considerable drama in the conflict between the hero and his father, a brilliant but heartless surgeon, who tries to break up the romance lest it interfere with his son's career. There are several situations that tear at the heartstrings, one being where the hero administers aid to a stricken youngster in the crowded slum flat of an impoverished family. Glenn Ford is very good as the young doctor, as is Janet Leigh, as his wife, who helps him to set up practice in a poor neighborhood, and eventually brings about a softening in the attitude of his father, played effectively by Charles Coburn. A tragic angle to the story concerns the death of Ford's sister (Gloria de Haven), an unmarried expectant mother, as the result of an illegal operation:—

Upon his graduation from medical school, Ford, influenced by his father, a brilliant surgeon and wealthy director of an exclusive hospital, decides to make neuro-surgery his aim. He begins his internship in a city hospital and, following the advice of his father, treats his patients as cases and remains impersonal and aloof. His heartless approach to his patients antagonizes Bruce Bennett, the senior resident doctor, who rebuffs him. But Ford does not realize his failing until he is gently rebuked by Janet Leigh, a poor girl facing a dangerous operation. To make up for his callousness, he encourages Janet and keeps her previously cheerless room filled with flowers and books. He soon finds himself in love with her and, to assure her recovery, persuades a skilled surgeon to perform the operation. Coburn, learning of his son's interest in Janet, uses his influence to have her moved secretly from the hospital as soon as she is well enough. Ford, discovering her absence, finds her in a shabby Third Avenue flat after an extensive search and, despite his father's objections, marries her. Compelled to get along without his father's help, Ford turns Janet's flat into his home and office, and Janet takes her place alongside him as his nurse. Tragedy enters their lives when Gloria de Haven, Ford's younger sister, who had left home because of her domineering father, becomes an expectant mother and dies from an illegal operation. In their great loss, Ford and his father are brought together, and he meets Janet for the first time. He urges the couple to move in with him so that Ford can continue working toward a career in neuro-surgery. Ford eagerly accepts, but, when he is visited by a small boy with a badly cut hand, he realizes that the poor people of the neighborhood depended on him; he decides to remain. His father accepts his decision with a feeling of pride.

It was produced by Pandro S. Berman and directed by Curtis Bernhardt from a screen play by Theodore Reeves, based on a literary work by Maxence Van der Meersch.

Suitable for the entire family.

"The Kid from Cleveland"
with George Brent, Lynn Bari
and Rusty Tamblyn

(Republic, no rel. date set; time, 89 min.)

As entertainment "The Kid from Cleveland" is no better than fair, but, since it has a baseball background and features the well known members of the Cleveland Indians baseball team, it should do fairly good business wherever backed by a good exploitation campaign. The story, which revolves around a juvenile delinquent who is set straight through the kindly efforts of a sports radio announcer and the ball players, is somewhat slow and weakly motivated, but it holds one's interest fairly well, for it has considerable human interest and good performances by the principal players. Worked into the story to good effect are scenes of the ball players in training and in world series competition, as well as sequences in which they take part in the action. Bill Veeck, Lou Boudreau, Tris Speaker, Hank Greenberg, Bob Feller, Gene Bearden, Satchel Paige, Bob Lemon, Joe Gordon, Larry Doby and other players are given lines to speak and all do surprisingly well considering the fact that they are amateur actors, particularly Veeck, Boudreau and Speaker. The production values are good, with the actual Cleveland backgrounds adding to the realism:—

In the development of the plot, George Brent, a sports broadcaster, befriends Rusty Tamblyn, a fourteen-year-old boy, who had sneaked into the Cleveland Stadium to see a series game. When the lad tells him that he is an orphan, Brent introduces him to the Cleveland ball players, and then takes him to his home. Lynn Bari, Brent's wife, welcomes the boy, but on the following day Brent discovers that Rusty is not an orphan but the son of a dead soldier, and that his mother (Ann Doran) had remarried. Rusty informs Brent that he had run away from home because of his hatred for his step-father (Louis Jean Heydt). Brent returns the lad to his mother. Rusty, having slipped into the ways of juvenile delinquency, becomes involved in a theft and is sent to a detention home, where he is later found by Brent. Believing that the boy was basically good, and that he was a victim of poor home environment, Brent determines to adopt him. Rusty's parents, however, fight the adoption. Meanwhile Rusty is put through a series of psychiatric tests by the juvenile authorities, who discover that his troubles stemmed from his mother's misguided handling, which had turned him against his step-father. This leads to a better understanding between Rusty and his step-father and, in the end, he returns to his old home to the satisfaction of all concerned.

It was produced by Walter Colmes and directed by Herbert Kline from a screen play by John Bright. Suitable for the family.

"Post Office Investigator" with
Audrey Long and Warren Douglas

(Republic, Sept. 1; time, 60 min.)

A passable program melodrama; the acting and direction are capable, and the production values fairly good. The action, which centers around the efforts of postal officials to trap a gang of criminals using the mails illegally, moves along at a steady pace and is, at times, exciting. Basically, the plot follows a routine cops-and-robbers formula and is slightly far-fetched, but it should get by with undiscriminating movie-goers as a supporting feature in secondary theatres:—

At an auction sale of rare stamps in the office of Holmes Herbert, a philatelist, Marcel Journet, a master crook, substitutes counterfeit stamps for a block of rare stamps, a trick he accomplishes with the aid of Audrey Long, Herbert's secretary, whom he had bribed. Before the substitution is discovered, Richard Benedict, Journet's accomplice, disposes of the rare stamps by placing them in an envelope addressed to Journet's home and dropping it in the office building mail chute. The police are called, but all present are released after questioning. Audrey, influenced by her boy-friend (Tony Cannon) decides to double-cross Journet.

By claiming that she had made a mistake and that she might lose her job, she induces Warren Douglas, a postman collecting the mails, to give her the envelope addressed to Journet. This irregularity puts Douglas on the spot when the police figure out how the theft was accomplished and the postal authorities enter the case. He admits the irregularity to his superiors and agrees to help trap the crooks involved. Remembering the name and address used by Audrey to identify the letter, Douglas goes to Journet's apartment, identifies himself as a postman, and informs him that Audrey had promised to pay him for giving her the letter but that she had double-crossed him, too. This move sets off a series of intrigues among the thieves, during which Douglas' true motive is found out. He becomes the target of all concerned, but in the end he succeeds in bringing all the criminals to justice.

It was produced by Sidney Picker and directed by George Blair from a screen play by John K. Butler. The cast includes Jeff Donnell and others.

Unobjectionable morally.

"Under Capricorn" with Ingrid Bergman, Joseph Cotten and Michael Wilding

(Warner Bros., October 8; time, 117 min.)

Lavishly produced and photographed in Technicolor, this period melodrama with psychological overtones is an impressive entertainment of its kind. The story, which is set in Australia in 1830, and which revolves around a woman, an alcoholic, who, having killed her brother, finally expiates her crime after the blame had been shouldered by her husband, is not unusual, nor are the characters, with the exception of the heroine, particularly sympathetic. Yet the acting of the entire cast is so competent that one's interest is held well. Ingrid Bergman, as the wretched dipsomaniac who is victimized by a murderous housekeeper in love with her husband, comes through with another striking performance. The story is not without its weak points, particularly in that much of the footage is given more to talk than to movement, but Alfred Hitchcock's directorial skill manages to overcome most of the script's deficiencies by building up situations that thrill and hold the spectator in tense suspense:—

The story depicts Ingrid as a titled Irishwoman, married to Joseph Cotten, who had been the family stable-groom, and who had been convicted for murdering her brother when he had protested the marriage. Cotten had been shipped in chains to Australia and, after serving his seven-year sentence, had become a free citizen and a prosperous businessman in Sydney, although shunned by the social set. Ingrid had followed him there, but the years of waiting for his release had broken her spirit. When Michael Wilding, the new Governor's cousin, comes to Sydney to seek an easy fortune, Cotten helps him and invites him to his home in the hope that Ingrid will benefit from meeting some one of her own social class. Wilding recognizes her as a childhood friend and, with Cotten's consent, undertakes to cure her alcoholism. Margaret Leighton, a prim shrew who ran the household, and who kept Ingrid in a constant stupor by supplying her with drink, determines to thwart Wilding's efforts. Through malicious lies she inflames Cotten with jealousy and provokes him into wounding Wilding seriously in a quarrel. With Wilding's life in doubt, the Governor (Cecil Parker) threatens to send Cotten back to prison as a second offender. Ingrid, to save Cotten, confesses that she had killed her brother, and that Cotten had shouldered the blame to protect her. Convinced of Ingrid's love, Cotten softens toward her. Margaret, desperate, gets Ingrid drunk and attempts to poison her, but she is caught and discharged on the spot. Meanwhile Wilding, by this time in love with Ingrid, recovers. Realizing that she could never love anyone but her husband, he refuses to press charges against Cotten. He returns to Ireland, while Ingrid and Cotten look forward to a new life.

It is a Transatlantic production, directed by Mr. Hitchcock from a screen play by James Bridie, based on the novel by Helen Simpson.

Adult fare.

Of course, when a picture is played on a percentage basis, the consent of the distributor will have to be obtained for honoring the passes, but this paper believes that no distributor will refuse to give his consent, for such a refusal would be tantamount to sabotaging the industry's efforts to put over a public relations program.

If any exhibitor should accept this suggestion, he would have to print either book passes for the purpose, or a card pass that could be punched each time the holder attended a new show. He could then notify the distributors with whom he is doing business that he has given out, or intends to give out, the number of passes required, and that he must have their consent to the honoring of these passes.

This paper desires to hear from exhibitors on the feasibility of this idea.

CAN THE NEWSREELS' DRAWING POWERS BE REESTABLISHED?

When Pathe first produced the newsreel in the silent days, it brought into being a business stimulant for the motion picture theatres.

For a while, Pathe held a monopoly, but soon other companies produced newsreels and the competition among them became lively.

In due time, however, sameness crept into the newsreels, for most of the news was photographed by one cameraman under a pooling arrangement, and each of the newsreel companies used the same scenes.

In the last few years, the newsreels have lost prestige, not only because of the sameness of the news scenes, but also because of the fact that, by the time the newsreels reach the subsequent-run theatres after they have been played in the first-runs, the movie patrons look upon them as being like yesterday's newspapers.

In many instances, movie patrons who go to a picture show several times a week at different theatres find that they have either seen the particular newsreel being shown or have seen the same scenes.

Still another factor that is doing the present newsreel no good is that many movie-goers see most of the news on their television sets, when the news is still fresh.

The most important factor, however, is the time lapse between the showing of a newsreel in the first-run and subsequent-run theatres, and, unless the newsreel producers find a way by which they could present the news to the subsequent-runs almost at the same time as they are shown in the first-runs, the newsreel is doomed. And when one takes into consideration that any method by which the newsreel may be presented by the subsequent-runs when it is still fresh will, no doubt, prove too costly for such theatres, the task seems hopeless.

WHY ORGANIZATION IS NEEDED

In a report of the mid-summer meeting of Allied Independent Theatre Owners of Iowa-Nebraska, held on August 17 and 18, Leo F. Wolcott, chairman of the board, had this to say, in part:

"Following a full discussion of sales policies and

trade practices, the exhibitor group heatedly condemned distributor allocation of unworthy and low-grossing pictures in the top rental brackets which results in improper preferred playing time and theatre losses; the fixed slot system of booking as being unfair clearance; blind checking of only super top-grossing pictures resulting in unreasonable film rental terms; disregard of theatre overhead and profits; arbitrary attitude of some local film company managers and salesmen; shortage of prints in the Omaha and Des Moines exchanges; the practice of putting third or fourth bracket pictures on Saturation Booking release at inflated rentals; the apparent disclosure of film rental terms in theatres by and between managers and salesmen of different companies as unfair sales policy jeopardizing the film supply of the theatre so exposed; the practice of allowing free admissions for children in drive-in theatres as being unfair competition to indoor theatres charging regular admission...."

There is no question that the Government's victory in the New York anti-trust suit against the major distributors has done much to curb the excess freedom they have so far had in using high-powered tactics against weak independent exhibitors, and more relief is in sight. Mr. Wolcott's report, however, is indicative of the fact that the exhibitors have a continuing fight on their hands for more equitable treatment, in spite of the fact that many of the abuses have been outlawed by the courts.

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AMERICAN THEATRE CORNING, IOWA

September 5, 1949

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXI

SATURDAY, SEPTEMBER 17, 1949

No. 38

A CRAFTY APPROPRIATION OF THE EXHIBITORS' SCREENS

For many years, as most of you know, the exhibitors have condemned the practice of concealed advertisements in motion pictures sold as pure entertainment because it is an imposition on both the public and the exhibitor.

The exhibitor knows from experience that a patron who pays an admission price at the box-office does so for the privilege of seeing an entertainment only. When an advertisement is "slipped" over on him, he feels that he has become the victim of an advertising stunt, and rightfully resents it.

And the exhibitor, too, feels that he has been taken advantage of, for when he finds advertising injected into a picture he had bought for entertainment purposes, it means that the producer has appropriated his screen without paying for the privilege and without regard for the resentment that will be felt by the audience.

Because of the strong objections by the exhibitors, the major studios and most independent producers now take extreme precautions to make sure that advertising plugs for commercial products are kept out of their pictures. As a result of their vigilance, it is seldom that such ads show up. When they do get into a picture, the chances are that a property man, without the knowledge of the producer, slipped the commercial article into a scene at the last moment, and that the producer did not notice it until after the picture was completed. By that time, in most cases, the producer finds it impossible to eliminate the advertising plug unless he re-shoots the scene, a process that would be either too expensive or impracticable.

Needless to say, the person who works for a production unit and who succeeds in sticking a brand article into a scene is compensated handsomely by the manufacturer's representative. Hollywood is loaded with such representatives who make a business of getting free plugs for the articles they represent.

In view of the fact that the exhibitors are always ready to pounce on any producer who permits an advertisement to slip into his picture, even unintentionally, it comes as sort of a shock to learn, from a news report in the September 12 issue of *Daily Variety*, that Lester Cowan, the independent producer, is a defendant in a damage suit filed against him by the Gruen Watch Company, which charges that he pulled their advertising material out of his picture, "Love Happy," and replaced it with advertising plugs for the Bulova Watch Company.

"Gruen," states the *Daily Variety* report, "claims

its original pact with Cowan provided only that it furnish the producer with certain sets, in return for which it would get the plugs. Watch company later was asked, it's alleged, to put up additional coin for advertising. When it balked Cowan re-shot the watch sequences, subbing Bulova."

HARRISON'S REPORTS is not concerned with the relative merits of the litigation between Cowan and the Gruen Watch Company. But, assuming that the report is accurate, it is concerned with the blatant disregard that Cowan has shown for the rights of the exhibitors and their patrons in deliberately entering into a contract with a manufacturer to advertise his product in a picture that is being offered to the exhibitors and the public as pure entertainment. It means that the exhibitor who shows the picture will have his screen appropriated as a billboard, not only without payment, but also to the displeasure of his patrons.

"Love Happy," which stars the Marx Brothers, and which is being distributed through United Artists, has played several engagements recently, but it has been withdrawn from release indefinitely because of, to quote a United Artists spokesman, "financial difficulties." The picture has not been made available to the trade press for reviewing, despite this paper's request that it be shown, not only because of the several engagements played, but also because of the trade paper advertisements urging the exhibitors to book it. Consequently, this paper is in no position to state just how much of a plug Bulova watches are given.

According to information on hand, however, the picture features a Times Square chase sequence, in which Harpo Marx is pursued along roof-tops and through huge electrical advertising signs on Broadway. It is obvious that such a sequence lends itself to advertising plugs for other products, and it is reasonable to assume that, if other products are advertised, they have been inserted for a consideration, such as reported in the case of the Bulova and Gruen watch companies.

A full report on this picture will be made as soon as the picture is made available for reviewing. Meanwhile, HARRISON'S REPORTS suggests to the exhibitors that, before buying the picture, they insist that the distributor include in the contract a clause guaranteeing that the picture will not contain any advertisements, either concealed or sponsored, and that, if such advertisements do appear, the distributor will be liable to the exhibitor for a certain sum of money, generally in accordance with the rates charged by the exhibitors whenever they show sponsored advertising reels.

"The Gal Who Took the West"
with Yvonne De Carlo, Charles Coburn
and Scott Brady

(Univ.-Int'l, Sept.; time, 84 min.)

Photographed in Technicolor, "The Gal Who Took the West" is a burlesqued western with a novel story idea that misses fire. As it is, it shapes up as a fair entertainment, good enough to top a mid-week double bill but too weak to stand alone. The story revolves around a long-standing feud between two rugged cousins in Arizona, in the early days, a feud that was intensified when both fell in love with a visiting Eastern singer. The novelty in the story is that it is told through the reminiscences of three old-timers, with each giving a different version of what happened. This novel manner of presenting the tale could have been funny, but the producer failed to develop the idea properly, and the result is a film that is mildly amusing in a farcical way, and more wordy than active:—

The story opens with James Todd, a magazine writer, locating three old-timers who, for a proffered bottle of liquor, agree to tell him of the events in 1897 that brought about the marriage of Yvonne de Carlo to one of the grandsons (Scott Brady and Charles Russell) of wealthy Charles Coburn. Each of the old-timers gives a different version of what happened, the first picturing Yvonne as an innocent girl, the second as a flirt, and the third as a "gold-digger." From their stories, Todd learns that Brady and Russell hated each other for no apparent reason, and that only the fact that their grandfather was alive prevented one from killing the other. With the coming of Yvonne, who had been brought to town by Coburn to fill a singing engagement, the feud between the cousins had become intensified because of the love both felt for her, and the rivalry for her hand had become aggravated because of her inability to make a choice between them. Matters had become so serious that Brady and his men, and Grant and his followers, had lined up for a gun duel to settle the issue, but the timely arrival of the U. S. Cavalry, aroused by Coburn, had prevented bloodshed. Unable to learn more from the old-timers, Todd goes to a ranch to see Yvonne, now 75-years-old. She recollects that she had preferred Russell but dared not choose him lest he be killed by Brady. To resolve the issue, she had spoken to Brady privately and had pretended that Russell had dishonored her. Brady, furious, had given Russell a thrashing and, at gunpoint, had compelled him to marry Yvonne.

It was produced by Robert Arthur and directed by Frederick De Cordova from a story and screen play by William Bowers and Oscar Brodney. The cast includes Myrna Dell, Clem Bevans, Russell Simpson, John Litel and others.

Unobjectionable morally.

"The Fighting Kentuckian" with
John Wayne, Vera Ralston and Philip Dorn

(Republic, no release date set; time, 100 min.)

From a production point of view, this historical outdoor melodrama is a big picture, but its performance at the box-office will hinge chiefly on the popularity of John Wayne, for as entertainment it seldom rises above the level of ordinary. Set in 1812, the story, which revolves around a rugged Kentucky soldier of fortune who comes to the aid of French settlers in the state of Alabama when unscrupulous persons attempt to cheat them out of their lands, is loosely written and somewhat confusing. Moreover, its running time is much too long, and some judicious cutting should help to get rid of the many dull spots. The first half is rather slow, but it picks up speed in the second half, where there is more than a full share of exciting action, including a thrilling pitched gun battle between the settlers and the villains. But all this unfolds in a manner common to westerns, and it will appeal chiefly to those who are more interested in movement than in story values. The performances are no more than adequate, and the comedy relief, furnished by Oliver Hardy, is frequently labored. The photography is superb:—

Returning to Kentucky with his regiment after service in the war of 1812, John Wayne, a Kentucky rifleman, is attracted to Vera Ralston, whom he meets on the streets of

Mobile. Wayne, together with his pal, Hardy, decides to remain in town. He learns that Vera is the daughter of Hugo Haas, a former French general under Napoleon, who, together with other French officers of Napoleon's defeated army, had come to the United States and had settled in four Alabama townships granted to them by Congress. Although betrothed to John Howard, a wealthy landowner, Vera warms to Wayne's ardent attentions. Wayne's efforts to win her are marked by a series of conflicts between himself and a gang of rivermen headed by Grant Withers, whom Wayne eventually learns is in league with Howard in a plot to defraud the Frenchmen of the lands. Wayne's efforts to warn Vera's father are foiled by Withers and Howard, who discredit him and make him their captive. Later, Withers, and his henchmen were on the way to drive the Frenchmen off their lands which, through falsification of records, appeared to be Withers' property. Wayne helps to organize the Frenchmen and engages Withers' men in a pitched battle, which comes to an end when Wayne's Kentucky regiment, summoned by Hardy, appears on the scene and routs the villains. It closes with Wayne marrying Vera.

It is a John Wayne production, written and directed by George Wagner. The cast includes Marie Windsor, Odette Mytil and others. Harmless for the family.

"Song of Surrender" with Claude Rains,
Wanda Hendrix and Macdonald Carey

(Paramount, Oct. 28; time, 93 min.)

Boresome, despite its artistry. The story deals with characters of the old New England times. The sight of an old man married to a very young girl does not help matters much. The mental cruelty of the people of those days is brought out with great realism, making the picture hardly acceptable to the younger generation. It is hardly possible that the music, played by records, which features the late Enrico Caruso's voice, will be able to pull the picture from out of the dumps to which it seems to be consigned. The acting of the principal characters is above reproach. The photography is somber though clear:—

Wanda Hendrix, uneducated and nineteen, is married to Claude Rains, a cultured but narrow 50-year-old curator of a New England museum. She had married him to escape the drudgery and oppressingness of life at home, and Rains measured her devotion by the amount of work she did at home and by the blindness of her obedience to him. One day Macdonald Carey, a New York playboy visiting Andrea King, his fiancee, who lived nearby, calls on Rains to present him with a flintlock musket to be added to the museum collection. There he becomes acquainted with Wanda. At an auction sale which she attends with Rains' permission, Wanda buys an old phonograph and some records of songs sung by Caruso. She becomes enraptured with the music, but Rains' considers that she is wasting her time on frivolity and orders her to get rid of the box. She places it in the charge of a kindly neighbor and, during Rains' absence on lecture tours, she plays the records on a hill night after night. One evening Carey is attracted by the music and approaches the spot. He finds himself fascinated by Wanda, and she, starved for affection, falls in love with him. They meet frequently, but are always proper in their conduct. Learning that she had been seen with Carey, Rains, despite her protestations, accuses Wanda of improper conduct and denounces her in church. Shocked, she leaves him and goes to New York to Carey. Carey breaks with Andrea and, taking Wanda with him, visits Rains to settle matters. They find Rains out of his mind. Wanda decides to remain and take care of him. He shows some improvement under her care, but eventually collapses and dies. Meanwhile Carey had mended his way and had become a success in politics. When he learns that Wanda is now a free woman, he returns to her to claim her as his wife.

Richard Maibaum produced it and Mitchell Leisen directed it from a screen play by Mr. Maibaum, who based it on a story by Ruth McKenney and Richard Branston. Henry Hull, Elizabeth Patterson, Peter Miles and Ray Walker are among those in the cast.

Not objectionable morally, but it is mainly an adult picture—too heavy for young folk.

"The Great Lover" with Bob Hope and Rhonda Fleming

(Paramount, Dec. 28; time, 80 min.)

A pretty good Bob Hope comedy. The laughs are not as uproarious as in some of his other pictures, but he does keep one chuckling throughout by his clowning and rapid-fire gags. The story, which has Hope involved with a fortune-seeking princess, her card-playing father, and a suave but murderous gambler, has more nonsense than sense, but it moves along at a fast clip, and the situations, though far-fetched, are humorous. Many of the laughs stem from the fact that Hope is kept under constant surveillance by a group of Boy Foresters, who demand that he, as their leader, live up to their code of no smoking, gambling, drinking, or women. All in all, the picture, though not Hope's best, offers gay entertainment.

Hope is depicted as an American newspaperman whose job depended on his living up to the code of the Boy Foresters, whom he had led on a bicycle tour of Europe. When he and the youngsters board a luxury liner bound for the United States, Hope finds himself attracted to Rhonda Fleming, fortune-seeking daughter of Roland Culver, an impoverished Grand Duke, who puts up a big front. Hope's interest in Rhonda is noticed by Roland Young, a suave gambler who murdered his victims, and he decides to use him as an unsuspecting accomplice in a scheme to fleece the Grand Duke. He introduces Hope to Rhonda and persuades him to pose as a millionaire in order to encourage her respect and unwittingly lay the ground work for his plan to fleece her father. He even gives Hope enough spending money to validate his posing as a man of wealth. Young loses no time in promoting several sessions of three-handed poker, in which he makes sure that the Grand Duke ultimately loses heavily to Hope. But Hope, after the Grand Duke leaves discovers that Young had cheated and planned to take the winnings from him. To keep Hope quiet, Young prepares to strangle him, but is interrupted by a premature move made by Jim Backus, a detective on his trail. Backus apprises Hope of Young's murderous intentions and they plan his capture. To save his own neck, the wily gambler murders the detective and blames Hope, compelling him to hide in a dog kennel. Hope manages to get word to Rhonda of his innocence, and Rhonda, trying to help him, is trapped by Young as she searches his cabin for proof of his guilt. Meanwhile Hope, flushed from his hiding place, slides down a hawser in an attempt to rehide, and sees Rhonda's predicament as he goes by Young's cabin window. He crashes through the window, disarms Young, and turns him over to the ship's authorities. It ends with Rhonda and Hope in a fond embrace, while the zealous Boy Foresters look on with approval.

It was produced by Edmund Beloin and directed by Alexander Hall from a screen play by Melville Shavelson, Jack Rose and Mr. Beloin.

Suitable for the family.

"Angels in Disguise" with the Bowery Boys

(Monogram, Sept. 11; time, 63 min.)

Very good; it is one of the best pictures in the series. There is fast action all the way through, and the fact that Leo Gorcey and his gang take sympathetic parts gives the spectator that much more pleasure. One is held in tense suspense in the scenes where Gorcey and his gang seem to be collaborating with the gangsters. The closing scenes, where the crooks are trapped, offer real excitement. There is the usual comedy relief throughout the proceedings. Direction, acting and photography are up to the standard of the other pictures:—

Gorcey and his pal, Huntz Hall, copy boys on a newspaper, learn that Gabriel Dell, their detective friend, had been shot during a hold-up in which another officer had been killed. The boys determine to investigate the crime, and their editor gives them the day off, even though he believed that it was a job for the police. By pretending that he is in bad with the police, Gorcey gains the confidence of Mickey Knox, a member of the "Loop" gang, which the police believed responsible for the late series of crimes.

Gorcey is soon introduced to Edward Ryan, head of the gang, and to Jean Dean, Ryan's "flame," who is attracted to him. Ryan insists that Gorcey bring over the members of his gang. The boys (David Gorcey, Belline Bartlett, and Billy Benedict) dress themselves as gangsters and go to meet Ryan. Learning that the Loop gang was about to pull a hold-up at a steel works, Gorcey informs Dell and the police lay a trap. At the last minute, however, Ryan, having learned that the police had been informed, changes his plans and decides to hold up a machine works. When Gorcey telephones his editor to inform him of the switch, Rory Mallinson, secretly one of the Loop gang, rushes to the machine works and informs Ryan that Gorcey and his pals were undercover men. This news starts a fight, but the police arrive in time to save Gorcey and the boys from being murdered. With the mobsters either shot or captured, Gorcey and Hall are made heroes.

It was produced by Jan Grippi and directed by Jean Yarbrough from a screen play by Charles R. Marion, Gerald Schnitzer and Bert Lawrence.

Suitable for the family.

"Oh, You Beautiful Doll" with June Haver and Mark Stevens

(20th Century-Fox, Nov.; time, 93 min.)

Supposedly biographical of the career of Fred Fisher, composer of many hit songs, this Technicolor musical offers nothing exceptional, but it shapes up as a fair entertainment of its kind. The story, which takes place in 1910 and features such songs as "Peg O' My Heart" and "Come, Josephine, in My Flying Machine," has its share of sentiment, romance, comedy and nostalgic charm, but the treatment is routine and the characterizations are stock type. The acting is competent, but the outstanding performance comes from S. Z. Sakall, as Fisher; he makes the character warm-hearted and is responsible for many chuckles. There are no lavishly staged production numbers. The music, though presented in ordinary fashion, is pleasant to the ear:—

Sakall, a destitute composer of classical music, lives with his wife, Charlotte Greenwood, and their daughter, June Haver, a student of the piano and violin. Mark Stevens, a songplucker, makes the family's acquaintance and becomes attracted to June. When he learns of the family's hardships, he suggests to June that she permit him to convert one of her father's arias into a popular song. June, aware that her father was disdainful of popular music, secretly takes one of his arias, which Stevens converts into "Come, Josephine, in My Flying Machine." The song, when introduced in a night-club by June and Stevens, makes a hit, and Andrew Tombes, a music publisher, offers to publish it. Sakall, angered by what had been done to his aria, refuses to permit its publication, but he changes his mind when his wife reminds him of their financial position. He insists, however, that his name be kept off the song lest it hurt his reputation, and agrees to adopt the pseudonym of Fred Fisher. Under that name, Sakall soon becomes prosperous as Stevens converts several other arias into popular songs. One day, after a visit with Eduard Franz, a famous symphony conductor, who was unaware of his activities as "Fisher," Sakall becomes ashamed of his connection with popular music. He breaks his contract with Tombes, an act that leads to a series of misunderstandings when Stevens, seeking to get Sakall to change his mind, pulls a publicity stunt that results in the newspapers getting a picture of Sakall behind bars. Ashamed, Sakall leaves his family and goes into hiding. June visits Franz, informs him of her father's problem and of his disappearance, and requests his aid. Franz agrees to feature Sakall's music as part of his next concert in the hope that it would draw him to the concert hall. As expected, Sakall puts in an appearance, and, as Franz conducts the orchestra and June and Stevens sing a potpourri of his popular songs to the thunderous applause of the audience, he is joined by his wife.

It was produced by George Jessel and directed by John M. Stahl from a screen play by Albert and Arthur Lewis. The cast includes Gale Robbins, Jay C. Flippen and others.

Suitable for the family.

BEGGING FOR TROUBLE

According to a report in a recent issue of *Film Daily*, a group of New York theatremen are considering the recommendation of a proposal that City Administrative Code restrictions on the sale of liquor be eased to permit the dispensing of alcoholic drinks in theatres, including film houses. The report adds that "theatremen generally are believed to be in favor of the proposal as it would open up a new source of revenue."

This paper does not know the basis on which *Film Daily* reports that theatremen in general favor liquor sales in their theatres, but it feels confident that, if the proposal were put to a vote, the film exhibitors would turn it down by an overwhelming majority.

The exhibitor knows better than to leave himself vulnerable to the wrath of civic and religious groups who would condemn vociferously any theatre that dared to open a liquor bar. And their wrath would be justified, for no place of entertainment that caters to young children and adolescents, as well as adults, should be permitted to sell alcoholic drinks.

Even if a theatre catered to adults only, the sale of liquor would be inadvisable, for this reason: Most people who attend a theatre go there to relax and be entertained, and not to drink. Even if a person is not averse to taking a drink at the proper place and at the proper time, nothing would be more objectionable to him while watching the show than a person next to him or behind him whose breath reeks of liquor. You can walk away from such a person in a cafe, but in a crowded theatre you're trapped. Just imagine how nauseating the odor would be to a child!

Aside from the fact that people with liquor on their breaths would drive others away from the theatre, another factor to be considered is the risk an exhibitor would undertake in selling potent drinks to a person whose senses and actions are easily affected. Such a person would be a definite menace to unescorted woman and children, and it would take no more than one untoward incident to blacken the reputation of the theatre and ruin the exhibitor, let alone the fact that he would be liable for damages.

There seems to be no end to the reasons one can cite as to why there should be no sale of liquor in theatres. The idea is not only undesirable but downright silly.

"Joe Palooka in the Counterpunch" with Joe Kirkwood, Leon Errol and Elyse Knox

(Monogram, August 14; time, 65 min.)

Fair program entertainment. It could have been more interesting if the part of the story that deals with the hero becoming involved with counterfeiters had been made much clearer, or given greater importance. As it is, the action unfolds at a leisurely pace and with a minimum of excitement, except, of course, during the two bouts, one in the beginning and the other in the end, where the spectator is kept on the edge of his seat because of the realistic way in which the fights have been staged. The final bout is particularly thrilling. The picture has been given a fairly good production:

Joe Kirkwood (as Palooka) knocks out Suni Chorre, a fierce South American boxer. Marcel Journet, Chorre's slick manager, persuades Leon Errol, Joe's manager, to agree to a return bout in South America "next summer." To Errol's dismay, summer in South America turns out to be only four weeks away. Immediate passage is booked on the S. S. Valora. Because of unavailable accommodations, Joe is unable to take along Elyse Knox, his fiancee, but she manages to get aboard as a newspaper reporter to report on his training aboard ship. Meanwhile Sheila Ryan and Harry Lewis plot to sneak out of the country a pair of \$20 counterfeit plates, but the plates are stolen from Sheila's room. She rushes to the ship and is helped aboard by Joe, causing Elyse to believe that Sheila was the reason why Joe did not want to take her along. Other passengers on the ship include Walter Sande, a Treasury agent posing as a writer, who was on the trail of the counterfeiters, and Ian Wolfe, a professor, head of a South American museum.

Knifed in a mysterious attack, Sande, although alive, induces the captain to pronounce him dead, and then sends for Joe and Errol and enlists their aid to help trap the counterfeiters. Wolfe, claiming that he could not leave the ship because of the "murder," persuades Joe to take a "rare" statue to the museum. After taking the statue, Joe examines it for the hidden plates but finds it empty. Later that night, however, Wolfe substitutes another statue containing the plates. Arriving at his hotel room, Joe is attacked by two thugs. He beats them off, injuring his right hand in the process. During the bout with Chorre, it dawns on Joe that there had been a substitution of statues and, despite his injured hand, he knocks out Chorre in time to enable him to be at the museum with Sande to catch the crooks when they call for the statue. They turn out to be Sheila, Lewis, Wolfe and Journet. Aided by the police authorities, Joe and Sande confiscate the counterfeit plates and arrest the crooks.

Hal E. Chester produced it, and Reginald Le Borg directed it, from an original screen play by Henry Blankfort and Charles Marion. The cast includes Douglas Dumbrille, Douglas Fowley, Frank Sully and others.

Harmless for children.

"Grand Canyon" with Richard Arlen and Mary Beth Hughes

(Screen Guild, Aug. 10; time, 65 min.)

A fairly good program comedy. Although it has been produced in a western atmosphere, it is not really a western; it is a story within a story, depicting the troubles a movie director encounters when he tries to produce a western picture, and how he makes improvisations in order to keep the cost down. There are numerous mild laugh-provoking situations throughout. The Grand Canyon of Arizona forms the background, and several good shots of the Canyon are shown. The direction and acting are good, and the photography sharp:

Reed Hadley, a movie director, is assigned by producer Robert L. Lippert to direct "Grand Canyon," a new western, but to shoot all the scenes on the studio sound stages. Hadley tries several scenes with Mary Beth Hughes and James Millican in the lead, but he gives up in dismay. Finally Lippert becomes convinced that the shooting must take place on the real location. All go to Grand Canyon where Hadley hires Richard Arlen, a mule wrangler, and his two cohorts (Olin Howlin and Grady Sutton) to furnish the necessary mules. One of the mules kicks Millican and breaks his leg. Realizing that if he were to ask Lippert for a replacement the cost of the picture would run high, Hadley persuades Arlen to take the leading part. Arlen's first love scene proves to be a bust, but Hadley, knowing that Arlen was really in love with Mary, persuades her to lure Arlen to a lonely spot to enable him to express his real feelings towards her while hidden cameras shoot the scenes. The stratagem succeeds and the scenes are successful. But before Mary has a chance to tell Arlen about the trick, Millican, out of jealousy, "spills the beans." Arlen is chagrined and the scenes that follow are "hammy." Charlie Williams and Joyce Compton, members of the production unit, cook up a new plot to bring Mary and Arlen together again: they decide to "kidnap" Mary in the hope that Arlen will rush to her aid. The "kidnapping" takes place on schedule and Arlen, as expected, rushes to the rescue, but a slip-up in the arrangements finds Arlen on the trail of the "kidnappers" with real instead of blank bullets in his gun. The abductors run up the white flag, but Arlen pursues them relentlessly until they disappear. Mary is about to inform Arlen of the new plot when she learns from him that he liked the new scenes, which were a reproduction of a film that the company had shot the year before. Mary gets peeved, but she forgets her hurt when Arlen embraces and kisses her just as in the other film.

Jack Harvey and Milton Luban wrote the screen play from a story by Carl K. Hittleman, who produced it. Paul Landres directed it.

Suitable for the family.

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THE SHOCK

On the first day of its four-day convention in Los Angeles, Theatre Owners of America elected Mr. Sam Pinanski, former Paramount partner, operating in the New England territory, as the organization's president, to succeed Mr. Arthur Lockwood.

In his acceptance speech on the following day, Mr. Pinanski shocked his audience by making, against the producer-distributors, one of the most powerful indictments ever heard in any convention of exhibitors, of whatever affiliation.

At one time, Mr. Pinanski, looking at Mr. Leonard Goldenson, present head of the Paramount theatre department, warned the delegates to watch Mr. Goldenson after January first, implying that, after that date, Mr. Goldenson will be able to speak his mind just as he (Pinanski) is speaking it.

The gist of Mr. Pinanski's attack on the producer-distributors was his disagreement with their claim that their investment in the business is greater than that of the exhibitors.

Mr. Pinanski stated that the balance sheet of values in the motion picture industry has always been understood incorrectly as far as the public is concerned, because the public has never had a summary of the facts. It has always been influenced by the glamour of pictures rather than by cold figures on costs and income as well as on investments that make it possible for the mass of human beings to attend our theatres to see our motion picture entertainment.

Referring to the balance sheet question, Mr. Pinanski said, in essence, that the Government realizes approximately \$400,000,000 a year from motion picture admission taxes, and that the investment in theatre properties, "in cold cash," is approximately two and one-half billion dollars, whereas the investment by producers and distributors is only about \$160,000,000.

Mr. Pinanski referred also to the fact that millions of dollars flow into the treasuries of all the important charity organizations because of the efforts of the exhibition industry, and to the fact that there are approximately 17,000 theatres in the country, employing thousands of people, many of whom meet frequently with civic and philanthropic groups to formulate plans on a community basis for a better way of life.

At the banquet, which was held on the last day of the Convention, Mr. Pinanski made another significant statement referring again to the relative investment of producer-distributors on the one hand, and the exhibitors on the other. I am quoting, in part, from his speech, mimeographed copies of which were made available to the press:

"Let me repeat, gentlemen, one hundred sixty million dollars invested in production and two thousand seven hundred million dollars invested in exhibition. Now, gentlemen, these are remarkable—startling—figures, and they should help to give us a proper perspective, as to the relative permanent capital investments in the two branches of our industry.

"There may have been an impression in some quarters that the exhibitor is just some one who presses a button on a projection machine—who merely takes delivery of the physical print from the distributor and flashes it on a screen—a screen which somehow comes into being, with seats in front of it and four walls around it and a roof over it—and that that is all the exhibitor has to do. Well, Mr. Ricketson has admirably portrayed what an exhibitor has to do in the routine operation of a theatre. But of course we know that the exhibitor does much more than that. He—or his lessor—have poured two and a half billion dollars—a truly

staggering sum—into the land, buildings and equipment which go to make up the 17,000 theatres of the country with their approximately 13 million seats—and to keep them modern so as adequately to serve the public. The exhibitor has provided the bricks and mortar as well as showmanship.

"And let me stress another significant point. Subconsciously many of us exhibitors may have felt that because of the substantial producer ownership of theatres, we, the great mass of exhibitors, represent only a small portion of this staggering investment of two and a half billion dollars. But that is not so. I do not have at hand the precise figures, but I do believe that the producer investment in theatres has been not in excess of half a billion dollars, and that we the great mass of exhibitors—the small fellows—represent approximately two billion of the two and a half billion dollars invested in theatres.

"Now, gentlemen, we know that these physical plants are not donated to us—they must be bought and paid for, and the amounts involved are so fabulous that we exhibitors cannot hope to pay for them in the eight months to three years in which a producer usually fully amortizes the cost of his film and has completely recouped his investment. We exhibitors take years to recoup our investments in our physical plants. Tax-wise, as you know, the Government allows us 7-15 years on equipment and 30-40 years on buildings—and cash-wise some of us never succeed in paying off our mortgages. It would be interesting to know the total amount—on a national basis—still outstanding in mortgages on theatres—debts still to be paid by the sweat and toil of exhibitors, no matter how outstanding the quality of the product which we hope will come out of the studios. The debt burden overhanging the owners of motion picture theatres must be fantastically large—as must the total of direct real estate taxes paid on those theatres.

"And let us not forget to set a value upon and pay proper tribute to, the credit and integrity of the thousands of little exhibitors who have so established themselves in their communities that they have been able to obtain the financial credit which has made possible the outlets for the films manufactured in Hollywood.

"I do not know the total payroll of the country's motion picture theatres, but there must be almost two hundred thousand persons employed in the operation of our theatres at an annual expense—even omitting executive salaries—of millions of dollars.

"In my capacity as adviser on motion picture loans to one of the country's largest financial institutions I have seen, and advised upon, the making of many million dollars of loans to the motion picture industry. Therefore, I am only too well aware, and would never underestimate, the importance of the investment in, and problems of, production and distribution. But the exhibitor has far and away the major financial investment in the industry and his problems and his permanent investment should be understood and not underestimated in the economic balance sheet of the industry which should be prepared.

"However, from where I sit, I am not going to be content—and I hope exhibitors generally will not be content, merely to invite attention to their investment, problems and contributions to the industry, but I hope exhibitors will take a vital interest in the problems of production and seek a voice in production and an opportunity to apply the genius, experience and showmanship peculiar to exhibitors to the making of more and better films.

"And so I would like to close as I began, with the plea that in a spirit of mutual understanding and cooperation—founded not on hostility or mistrust—but on an awareness

(Continued on back page)

"I Married a Communist" with Laraine Day and Robert Ryan

(RKO, no release date set; time, 72 min.)

A tense melodrama. As indicated by the title, it is another in the cycle of pictures dealing with Communists and their activities, but, except for the fact that the villains are identified as Communists, the story, characterizations and treatment differ little from that of a typical gangster yarn. The villains are shown resorting to blackmail, strong-arm methods and murder to carry out the doctrines of the party, but their activities are so like gangsters and at times so over-drawn that the action becomes unrealistic and contributes nothing towards arousing opposition against Communism in an intelligent way. It should, however, give satisfaction to those who prefer action to story values, for there are a number of exciting situations, particularly in the closing scenes:—

Robert Ryan, a successful young shipping executive, marries Laraine Day, much to the chagrin of Janis Carter, an old flame and magazine writer. Ryan had met Janis during the depression days when, broke and friendless, he had joined and worked for the Communists. He had withdrawn from the party after realizing its true aims, and had changed his name. Janis, however, was still a loyal member. Shortly after he is instructed to represent his firm in negotiations with a labor union, Ryan is visited by Thomas Gomez, West Coast head of the Party, who reminds him that, years previously, as a Party member, he had been involved in the murder of a strike-breaker. Under threat of turning this information over to the authorities, Gomez compels Ryan to do his bidding and to handle the labor negotiations in a way that would assure the tying up of all San Francisco shipping for at least two months. To add to his troubles, Ryan learns that John Agar, Laraine's younger brother, who worked for him, had fallen victim to Janis' charms and had become indoctrinated with Party propaganda. But Janis, having fallen sincerely in love with Agar, warns him that he is in danger and reveals Party secrets to him. Gomez, learning what she had done, orders William Talman, his strong-arm man, to kill Agar in a staged accident. Laraine accuses Janis of complicity, and Janis, repentant, tells her where she can find Talman. Gomez kills Janis for her betrayal, then instructs Talman to bring Laraine to Party headquarters. Meanwhile Ryan, having discovered that Laraine was out to avenge her brother's murder, becomes frantic for her safety; he traces her to Party headquarters, arriving in time to save her life. He kills Gomez and Talman in a furious gun battle, but is fatally wounded himself. He dies in Laraine's arms, but first tells her how to stop the shipping strike.

It was produced by Jack J. Gross and directed by Robert Stevenson from a screen play by Charles Grayson and Robert H. Andrews, based on a story by George W. George and George F. Slavin. The cast includes Richard Rober and others. Adult fare.

"Strange Bargain" with Martha Scott, Jeffrey Lynn and Henry Morgan

(RKO, no rel. date set; time, 68 min.)

A fairly good program murder-mystery melodrama. In spite of the fact that the story is somewhat far-fetched, it holds one intrigued throughout, for it has several surprising twists and it is not until the closing scenes that one learns the identity of the killer, who turns out to be the one least suspected. There is considerable human interest in the story because of the sympathy one feels for the hero, a low-paid bookkeeper, who, to help meet the family expenses, becomes mixed up in an insurance swindle that involves him innocently in a murder. It is a straight melodrama, with no comic relief. The direction and acting are first-rate:—

Plagued by rising household expenses, Jeffrey Lynn, after a talk with his wife, Martha Scott, decides to ask his employer, Richard Gaines, for an increase. He receives a jolt when Gaines tells him that business is poor and that he must let him go at the end of the month. Later that day, Gaines reveals to Lynn that he is practically bankrupt, and that he planned to kill himself so that his wife and son could collect \$250,000 in life insurance. He feared that the insurance

company would not pay off on a suicide, and offers Lynn \$10,000 to make his suicide look like a murder. Lynn refuses. Several nights later, Gaines phones Lynn and tells him that he planned to kill himself immediately. Lynn rushes to Gaines' home to stop him, but arrives too late. In a weak moment, he pockets the \$10,000 Gaines had prepared for him, and carries out the instructions to make the death appear like murder. Unexpected complications arise when the police, headed by Henry Morgan, investigate and discover clues indicating that Henry O'Neill, Gaines' partner, had committed the murder. Lynn knows O'Neill to be innocent, but he is unable to speak up lest he spoil the insurance money for Gaines' wife, and lest he get into a jam with the law himself. Matters become worse when he, too, becomes a suspect when it is learned that Gaines' had planned to discharge him. Meanwhile Martha finds the \$10,000 Lynn had hidden in a closet. She questions him and, after learning the story, persuades him to return the money to Gaines' wife and tell her what really happened. To Lynn's astonishment, Gaines' wife, after hearing his story, confesses that she had murdered her husband for the insurance money. She then prepares to shoot Lynn lest he ruin her scheme, but Morgan, having overheard her confession, disarms her in time to save Lynn.

It was produced by Sid Rogell and directed by Will Price from a screen play by Lillie Hayward, based on a story by J. H. Wallis. The cast includes Katherine Emery, Walter Sande, Raymond Roe and others. Adult fare.

"Miss Grant Takes Richmond" with Lucille Ball and William Holden

(Columbia, October; time, 87 min.)

A good romantic comedy, centering around a not-too-bright secretary who unwittingly aids a slick bookie to make his gambling joint look like a real estate office. The story is nonsensical and far-fetched, but it should go over well with most audiences, for it has many comical gags and situations, some of which will provoke uproarious laughter. Lucille Ball is very good as the secretary, playing the part in broad style. The manner in which she involves the bookie, played by William Holden, in the construction of a housing project, and the mess she makes when she undertakes to supervise the building work, will cause the audience to laugh so heartily that many of the gags will be drowned out. James Gleason and Frank McHugh, as Holden's assistants, contribute much to the fun:—

Considered the poorest student at business school, both Lucille and her instructor are amazed when Holden, looking for a secretary, selects her. Lucille, unaware that Holden's "realty" firm is a front for his bookie activities, determines to make good, and before long gets Holden involved in a building project to provide cheap housing for the town's many homeless families. When she rallies her friends, including a district attorney, and her uncle, a judge, Holden finds himself compelled to go along with the idea lest his true activities be found out. Meanwhile Janis Carter, head of a gambling syndicate and Holden's former flame, becomes peeved when Holden refuses to have anything to do with her. In retaliation, she promotes a crooked horse race and manipulates some bets in a way that leave Holden indebted to her to the tune of \$50,000. To square the debt, Holden juggles the funds entrusted to him by the prospective home owners. This maneuver causes a halt in the building work because of a lack of funds, with Lucille believing that her poor supervision of the work had brought about the debacle. By this time Lucille and Holden fall in love, with Lucille discovering that he is a bookie and that he had used part of the housing funds to pay off the debt to Janis. Her efforts to get the money back from Janis fail, but in the end, through a series of errors made by Gleason and McHugh in placing a bet with Janis' syndicate, Janis is compelled to pay back the money, thus assuring the completion of the project.

It was produced by S. Sylvan Simon and directed by Lloyd Bacon from a screen play by Nat Perrin, Devery Freeman and Frank Tashlin, based on a story by Everett Freeman. The cast includes George Cleveland, Stephen Dunne and others. Suitable for the family.

"Spring in Park Lane" with Anna Neagle and Michael Wilding

(Eagle-Lion, November; time, 91 min.)

A good British-made romantic comedy-farce. The story, which revolves around a titled Britisher who takes a job as a footman because of financial difficulties, is flimsy, but it has witty dialogue and gay comedy situations that provoke considerable laughter. The one bad feature about the picture is the thick English accents of some of the players. With the exception of Miss Neagle, most of the other players speak as if they had a mouthful of marbles, and unless one pays close attention he will not understand everything that is being said. Although the picture has romantic ingredients that should please the masses, it is primarily an entertainment for discriminating audiences, who will best appreciate the subtle humor and the sly fun poked at Britain's aristocracy:—

Michael Wilding, a gay nobleman, goes to the United States to dispose of several valuable family portraits and succeeds in finding a buyer. Happy to have fixed up his family's fortunes, depleted by the war, Wilding returns to England, but before he lands he receives a radiogram informing him that the check he received from the American buyer was worthless. Rather than face his family, Wilding decides to hide until he can raise enough money for another trip to the United States. In London, he meets his old family butler, now employed by Tom Walls, a wealthy patron of the arts, and persuades the man to engage him as a footman. He finds himself attracted to Anna Neagle, Walls' niece and secretary, who, unaware of his identity, finds him unusually debonair and is amazed at his knowledge of paintings. She is grateful to him when he outwits a crook who had attempted to palm off a genuine a fake painting, but her uncle is upset by his intervention because he had deliberately arranged for the sales so as to trap the crook and learn the whereabouts of a valuable portrait that had been stolen from him. Numerous complications ensue because of Walls' opposition to Wilding and of Anne's insistence that he be retained, but Walls bows to her wishes. Meanwhile Wilding learns that Anne had two admirers, one a conceited film star, and the other his own stuffed-shirt brother, and he does his utmost to cramp their style, winning Anne's heart in the process. He eventually wins Walls' gratitude by leading him to his stolen painting. In order to marry Anne, he decides to return to the United States to recover his paintings, but at the last moment he learns that the check from the American buyer had been good all the time. Once more solvent, Wilding drops his masquerade and finds Anne very willing to marry him.

It was produced and directed by Herbert Wilcox from a screen play by Nicholas Phipps, based on a story by Alice Duer Miller. Unobjectionable morally.

"Arctic Fury"

(RKO, no rel. date set; time, 61 min.)

This is an interesting documentary melodrama, supposedly based on the true adventures of Dr. Thomas Barlow, a "flying doctor" in Alaska, whose plane had crashed in the Arctic wilderness while on his way to give medical aid to the inhabitants of an isolated Eskimo village ravaged by a plague. Certain scenes and sequences of the pictures have been taken or adapted from the picture "Tundra," made by Burroughs-Tarzan in 1936, and new footage has been added.

The story is very simple, with most of the action concerned with the dangers faced by the doctor when he finds himself stranded in the icy wastes, thinly clad and with nothing more than a pocket-knife and a cigarette lighter for equipment. He sets out on foot for the stricken settlement, hundreds of miles away, and on the way meets two bear cubs who become his companions. Catching fish and snaring rabbits for food, he continues the exhausting trek and somehow manages to survive frightening snow avalanches and hair-raising encounters with wild animals, such as a cougar, a polar bear, and a herd of savage musk oxen. After nearly two months, exhausted by hunger and privation, he finally staggers into the village only to find it deserted by the inhabitants and overrun by a pack of wild

dogs, maddened by hunger, who attack him. Fighting a losing battle, he tries desperately to save himself, and just as he is about to give up a trapper who had been searching for him arrives in the nick of time and drives off the dogs with his rifle.

The story itself is very simple, but the action is highly exciting and the wild-life scenes fascinating. The scenery is magnificent. There is considerable comedy, too, provoked by the antics of the two bear cubs. Properly exploited, the picture can be used to advantage as a supporting feature, for most audiences, particularly the youngsters, should find it absorbing. Del Cambre, as the doctor, does an effective job.

It is a Plymouth Production, produced by Boris Petroff and directed by Norman Dawn and Charles F. Royal from a story by Mr. Dawn. Suitable for the entire family.

"The Red Danube" with Walter Pidgeon, Ethel Barrymore, Janet Leigh and Peter Lawford

(MGM, October; time, 119 min.)

"The Red Danube" is an impressive picture, but it misses being a drama of considerable strength because of an awkward script that dawdles too long on unessential matters that veer away from the main theme—that of Russia's forcible repatriation of displaced persons who had fled their Russian homeland. Being an anti-Communist story, the picture, in parts, depicts effectively the callousness of the Russians in the methods employed to force unwilling repatriates to return home, and the inhuman treatment accorded these refugees once they come under Russian authority. Dramatically, however, the tragic tale somehow lacks punch, one reason being that too much emphasis is put on a rather tedious running debate on religion between a Mother Superior and a British colonel, an avowed unbeliever. The acting, however, particularly that of Walter Pidgeon, is very good, and it is one of the chief reasons why the film should register fairly well with most audiences:—

The story opens in 1945 with Pidgeon, a British Army colonel, transferred from Rome to Vienna to help straighten out the muddled political conditions in that city. Accompanied by Peter Lawford, Angela Lansbury, and Melville Cooper, his military aides, Pidgeon arrives in Vienna where all are billeted in a convent supervised by Ethel Barrymore, the Mother Superior. Lawford, a handsome major with a roving eye, falls madly in love with Janet Leigh, a Russian ballerina, who had taken refuge in the convent to avoid arrest by the Soviets. Pidgeon receives instructions to locate Janet and turn her over to Louis Calhern, a Russian colonel. Lawford tries to help her escape, but Pidgeon, determined to do his duty, and accepting Calhern's assurances that the Russians planned to restore her as the leading ballerina of the country, blocks the escape and hands her over. His strict adherence to orders causes a definite rift between him and Lawford. Some weeks later, Pidgeon and the Mother Superior, while inspecting a DP train from the Russian zone, discover Janet among the ill-treated refugees; she had escaped. Realizing that the promises of safety for Janet had been false, and incensed by the bad treatment accorded the repatriates, Pidgeon writes a sharp protest to the War Office and, as a result, is invited to Rome to participate in a United Nations conference on the subject. Meanwhile he arranges for Lawford to hide Janet in the British zone. Upon his return from Rome, Pidgeon is ordered by his superior officer to turn Janet over to Calhern once again, despite his protests that a ruling ending forcible repatriation was due momentarily. He refuses and is promptly relieved of his command. Janet, apprehended, commits suicide rather than submit to the Russians. Later, when the expected ruling from the U. N. Council is handed down, Pidgeon is rewarded by being raised to a Brigadier General, and ordered to return to England to "humanize" the Army.

It was produced by Carey Wilson and directed by George Sidney from a screen play by Gina Kaus and Arthur Wimperis, based on the novel, "Vespers in Vienna," by Bruce Marshall. The cast includes Robert Coote, Alan Napier, and others.

Unobjectionable morally, but it is mainly a picture for adults.

that each is essential to the other and cannot exist without the other, and that each in his own way makes a great contribution to the industry—exhibitors, producers and distributors should devote their nourishing efforts to the two roots of our common plant—so that it may grow and flourish and give forth blossoms more plentiful and beautiful than ever before. . . .

"I am satisfied that if appropriate statistics are gathered—for the knowledge of the industry and of the public—showing the relative investments and burdens of the segments of the industry—they will disclose that, as Secretary Sawyer has stated, exhibition is the major business end of the industry, but if exhibition is to claim its proper position it must be prepared to assume responsibilities commensurate with its position to the further development of the exhibition side of the industry. Exhibitors should rise to that responsibility with courage and with all the financial and other resources within their control. The time has come for acts and deeds rather than conversation. I am confident that the coordination of all our efforts will result in bringing a new genius, new life and vigor and new records of achievement to the industry."

The exhibitors throughout the nation should be grateful to Mr. Pinanski for giving the producers and distributors facts that they either did not know or passed up as negligible. Hereafter they should realize that people who have so much invested in the industry, who sustain the production and distribution end of the industry, who pay so large a sum in taxes from their profits as well as from admissions, who employ thousands of people, and who contribute so much to charity, are entitled to an appropriate voice in the industry forum. And it is only if the exhibitors will speak with one voice that they will be heard in New York, Hollywood and in between.

THE TOA CONVENTION IN LOS ANGELES

I happened to be in Los Angeles during the time that Theatre Owners of America (TOA) was holding its convention and I attended it, not only as representing a picture publication, but also as an invited guest of Mr. Charles P. Skouras, chairman of the convention, a friend of thirty years.

What I saw impressed me very much.

I dropped in during the business session Thursday morning (15), and what I heard discussed was no different from what is discussed at every other exhibitor meeting. For instance, one member complained that the Naval posts were showing films ahead of the local theatres, and that civilians were allowed to attend the showings. In view of the fact that the admission charge to such places is only ten cents, the local theatres suffer greatly.

The member pleaded that something be done to stop such a practice.

Another member rose and stated that the same was true of the Army posts.

Bill Rodgers, of MGM, took the floor and stated that for a while his company refused to give pictures to the Army posts ahead of the local exhibitors, but he had to give in when the general in charge of the pictures that are shown in the Army posts demanded that the previous service be continued. And Bill said that he was not going to defy the general alone—he wanted the other companies to take the same action.

Another question taken up was the shortage of prints. Bill Rodgers again rose and said that, so far as his company is concerned, they are now issuing a greater number of prints, but that the shortage still existed by virtue of the fact that many situations are playing the pictures day and date, requiring a greater number of prints. He cautioned the exhibitors not to demand more prints, for it would prove unconomical and might compel MGM to cancel day-and-date playing.

Another exhibitor complained that the time between the acceptance of a bid and the play-date availability notification was too short, making it impossible for an exhibitor to advertise the picture properly. Again Mr. Rodgers took the floor and assured the exhibitors that he will see to it that, so far as his company is concerned, the exhibitor is given plenty of time.

During the discussion of auction bidding as a means of purchasing product, it was declared that this method is, not only impracticable, but also tends to make the exhibitor pay more for product than it merits.

In a discussion of television, the delegates were given much valuable information first-hand from members who

have had experience with the medium in its present development. The discussion brought out the fact that television is at present too crude to offer any real threat to exhibition. But the defects are only mechanical, and these will undoubtedly be corrected in the near future.

Incidentally, I attended two theatre television demonstrations, one given by Paramount and the other by RCA, and all I want to say is this: So far as the Paramount television is concerned, the image was dark and rainy, not sharp and clear. As to the RCA television picture, let me say that the image was clearer and the light better, but it was distorted horizontally. Neither one, however, was fit to be demonstrated to any one, let alone the exhibitors. It is my understanding that demonstrations of the Paramount television at the Paramount Theatre, in New York, and the RCA television picture at Si Fabian's Fox Theatre, in Brooklyn, were far better.

Uniform availability, the best method of arbitration, the harm done when the price of admission is increased for certain pictures, the furnishing of more and better press books and of other selling material, and many other subjects were discussed and action taken on. All these problems affect an exhibitor, no matter if he owns one theatre or five hundred.

I noticed also that the small exhibitor members were given a chance to voice their objections uninterruptedly to certain trade practices detrimental to their interests, and to offer suggestions for the removal of abuses.

Though TOA is the successor to the old MPTOA, the leaders of the present organization have eliminated the smallness and the selfishness of the old MPTOA and have substituted dignity and broadmindedness.

It is possible for Allied States Association to collaborate with TOA, provided the old suspicion is cast away.

It is true that some big circuit money is contributing to the support of TOA, but the court decision ordering the separation of exhibition from production and distribution has so altered conditions that, from January 1 and on, the complexion of TOA will change radically.

HARRISON'S REPORTS does not advocate the merger of the two organizations. Having battled for more than twenty years to gain recognition, Allied will not consent to any such merger even if its leaders were to favor it. The members would no doubt object. But there are grounds on which the two organizations can collaborate. Taxation and legislation are two such grounds.

Another important subject on which the two organizations can collaborate is television. There is no need for us to stick our heads into the sand like ostriches. The danger from that source is there, if not now, in the immediate future, and exchanging ideas between the leaders of the two organizations can do a lot to guide the exhibitors in general, and the small exhibitors in particular, in shaping their policy. Exchanging information, then, is the only way by which the interests of the exhibitors, no matter whether small or big, may be safeguarded.

THE ACCURATE FIGURES OF THE RELATIVE INVESTMENTS

At a TOA convention luncheon given in his honor, Mr. Charles Sawyer, Secretary of Commerce, gave more accurate figures as to the relative investment of the producer-distributors as against that of the exhibitors. In his speech, Mr. Sawyer said the following, in part:

"The theatre owners are the major business end of the motion picture industry. Of the two and seven-tenths billions invested in the entire industry, one hundred and sixty million is invested in production and distribution. All the rest—over two and one-half billion dollars, is invested in theatres. In 1948 the public paid \$1,386,000,000 to get into your theatres. The industry as a whole employed 248 thousand people and paid them \$664 million. The federal government alone received nearly one-half billion dollars in taxes. Stockholders received \$74 million in dividends. It was a good year, not as good as 1946 and 1947, but better than any previous year."

The figures given by Mr. Sawyer are, of course, official, and they should dispell from the minds of the producers and the distributors the mistaken idea that their investment in the business overshadows that of the exhibitors.

Incidentally, Mr. Sawyer made a fine speech and, unlike most outsiders, disclosed a keen understanding of the exhibitors' problems. And he advocated the repeal of the 20% tax on admissions.

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CONSTRUCTIVE CRITICISM

Stating that the motion picture industry is one of the few industries that are still being run by the "founding fathers," David O. Selznick, at a press conference held last week in New York, minced no words in criticizing present-day methods of production in Hollywood.

Selznick, after pointing out that the quality of pictures has deteriorated over a period of years and will deteriorate even more in the next few years, declared that a revolution in production is necessary in order to overcome outmoded methods which, because of present-day production costs, call for speed in shooting schedules at a sacrifice of quality.

"It is time for the old men of Hollywood to step upstairs to board chairmanships as they do in other industries," said Selznick, "and to let the young men take over. He added that the old men who now dominate the industry did their best work in their twenties and thirties, and that they should now step aside and give the younger men the benefit of their wisdom.

Mr. Selznick, an independent producer himself, did not spare the independent producers, who, he said, are sinking back to a point where there are now making the kind of pictures the industry does not need—"junk." He did, however give the independents credit for many important contributions.

All in all, Mr. Selznick felt that the industry was not adapting itself to the change in public taste, and that Hollywood is in need of a revision of its approach. The trouble, he said, "is part panic, part boredom, and part 'the same people doing the same old thing.'"

Having been present at the press conference, this writer can say that Mr. Selznick, in criticizing Hollywood production, was not headline hunting. His answers to questions tossed at him by the reporters were frank and well thought out.

In all probability, his criticisms were not received too kindly by those who control the production reins in Hollywood. But what he said needed saying, for the production end of the industry is badly in need of new "blood." And the proof of it is in the current product which, despite claims of improved quality, shows that the percentage of poor pictures to good pictures is as big as ever.

The one thing that is lacking in most of our picture-makers is creative imagination. Nearly all of them stick to tried-and-true methods, with the result that the public has become tired of antique themes, stock characterizations and situations, and dusty dramatic devices. Most of the pictures are so routine in theme and treatment that the movie-patron knows in advance just what kind of a twist the action will take.

The producers have become so attuned to the "tried-and-true" that, as Mr. Selznick so aptly put it, the adventure has gone out of picture-making, and nothing more than factory-line methods remain.

Hollywood, however, has not run dry of creative talent. The movie capital is filled with talented, intelligent young people, many of whom find themselves unable to penetrate the wall that the present heads have built around production so as to keep themselves in and the outsiders out.

In too many cases, people with talent have to depend, not on ability, but on the "right connections," in order to make their way into production.

The attitude of Hollywood has done much to discourage and choke off creative talent. Many fine writers, producers and directors have been unable to exercise their talents and ingenuity because they are shackled by the restrictions consequent to studio politics.

If given an opportunity to display their individual talents, and to bring into pictures ideas that are new and refreshing, these creative minds would do much to lift production out of the rut it has fallen into.

The production heads of the different companies should arrange to have an "open door" through which men with fresh ideas may enter, and they should see to it that a sympathetic ear is lent to their viewpoints. In that way, they may very well discover and develop more producers of the caliber of Stanley Kramer, whose "Champion" and "Home of the Brave," both smash hits although produced on modest budgets and without star names, are evidence of what a talented young man can accomplish if given an opportunity.

The production end of the business needs a "shot in the arm," and it can be provided by encouraging young "blood."

THE STATUS OF
THEATRE TELEVISION

In an address delivered this week before the convention of the Theatrical Equipment Supply Manufacturers' Association, in Chicago, Mr. Si Fabian, head of Fabian Theatres, made some interesting observations on theatre television, with which he has had considerable experience.

Expressing his belief that the use of television in theatres will eventually attract many millions of people who are not now regular theatre-goers, Mr. Fabian had this to say, in part:

"In my opinion, the picture and sound produced by television equipment today is not of the same quality as the finest motion picture film. But it does not have to be that good at the start. The point is that the theatre television equipment, like the RCA set used in our theatre, gives the public pictures and sound adequate for public enjoyment at this stage, particularly for exciting and absorbing events taking place at the very instant they are shown in the theatre.

"Many technical developments will occur in the years ahead to improve and perfect theatre television. But if we theatre owners sit by and wait for perfection, the television parade will pass us by. Theatre television is ready enough today; who knows whether it will be available to us if we wait until tomorrow while others develop television to their purpose today?"

"The cost of television equipment today is about \$25,000. Only the RCA instantaneous television equipment is quoted by an established manufacturer, although Paramount has indicated that it will produce its own equipment for theatres. Now, I believe that \$25,000 is too high for the vast majority of theatres in this country. In a large theatre like the Fabian Fox Theatre in a large community like Brooklyn, I think that we can more than make the equipment pay for itself even at this price. However, the real nation-wide growth of theatre television will require lower equipment prices. This cost problem is something like the chicken and egg situation. Greater theatre demand undoubtedly will bring lower prices through volume manufacture, and on

(Continued on back page)

"Flame of Youth" with Barbara Fuller

(Republic, Sept. 22; time, 60 min.)

Mediocre program fare. It has a juvenile delinquency theme, but a confused plot that wanders all over the lot, the modest production values, and the unknown cast limit the picture to secondary houses. And at that, it is doubtful if even the most undiscriminating patrons of these theatres will have the patience to sit through it. There is no emotional appeal in any of the situations. The direction is poor, and the acting, in spots, amateurish. In fairness to the players, however, it should be said that there is nothing they could have done with the trite material and stilted dialogue:—

What there is of the story deals with the nefarious activities of Carol Brannan, a 'teen-aged girl, who acted as a lookout in a car-stripping racket operated by 17-year-old Michael Carr, who owned a gas station jointly with his sister, Barbara Fuller, who disapproved of his association with Carol. When Carol meets Tony Barrett, a bookie who took bets from her irresponsible father (Don Beddoe), she persuades him to back her in the operation of a nickel-and-dime handbook that would enable high school students to bet on the horses. Barrett agrees, and Barbara loses little time vamping Ray McDonald, a soda "jerk" in his mother's ice-cream parlor, to take the bets from the youngsters who patronized the shop. Everything works out fine until one of the youngsters wins a sizeable bet on a long-shot and there isn't enough money to cover the winnings. Afraid that the winner would go to the police, Carol persuades Barrett, who had by this time become romantically involved with Carr's sister, to join her in the hold-up of a junk dealer to whom she had sold stolen tires. Although they get the money from the man, they create a situation whereby several of the innocent youngsters become involved, resulting in all being taken in hand by the juvenile authorities. Meanwhile Barrett is shot down by the police while trying to make a getaway. It all ends with Carol being sent to a correctional institution, and with the parents of the youngsters getting a sound lecture.

It was produced by Lou Brock and directed by R. G. Springsteen from a screen play by Robert Libott, Frank Burt and Bradford Ropes, based on a story by Albert DeMond. Adult fare.

"Black Shadows"

(Eagle-Lion, July; time, 62 min.)

Although this jungle travelogue film of the Belgian Congo contains a number of interesting scenes, it is a picture that is best suited for theatres that specialize in the lurid sex exploitation of the pictures they show. It is certainly not a film for the family, not only because of the emphasis put on the scenes showing the bare-chested native women, but also because certain of the scenes are so revolting that even those with strong constitutions will be compelled to look away from the screen. For instance, one sequence, which purports to show the strange customs of a native tribe known as leopard men, depicts the cooking of a "magic brew" into which is thrown the heart, eyes and lungs of a neighboring native woman. As if being told that the brew contained these vital organs is not revolting enough, the spectator is then treated to a close-up of these organs in every gory detail. Other scenes that can hardly be termed less than nauseating include several vultures astride a dead hippo tearing away at its guts; the carving of decorative designs in the flesh of natives with sharp blades; the merciless

whipping of young native men by the older ones to test their courage and make them prove their manhood; the slaughtering of a calf in a native ritual; and the killing of a huge gorilla and its mate to capture a baby gorilla, with the baby animal shown crawling all over its mother's dead body, grief-stricken. As said, there are a number of interesting scenes, but on the whole the film offers little that has not been seen in other jungle pictures. The picture is narrated by Jeff Corey. Andre Cauvin produced and directed it.

"Trapped" with Lloyd Bridges, John Hoyt and Barbara Payton

(Eagle-Lion, October; time, 78 min.)

Producer Bryan Foy has fashioned an effective melodrama in "Trapped," which deals with the efforts of the Secret Service to track down a counterfeit money ring. Enhanced by a semi-documentary treatment, it should go over well with the action fans, for it is swift-moving and filled with suspense and excitement from start to finish. The story, which has one of the Government agents masquerading as a nefarious character in order to get a line on the counterfeiters, is interesting, and the plot twists generate considerable tension. The closing scenes, where the villain engages the T-Men in a running gun-fight through a huge car barn, is highly exciting. The current news about bogus money makes the picture a natural for exploitation:—

When a number of bogus \$20 bills appear in different parts of the country, Treasury Department agents recognize them as coming from counterfeit plates that had been used by Lloyd Bridges, now serving a jail sentence. His gang had disappeared with the plates at the time of his arrest. The T-Men make a deal with Bridges whereby they agree to fake his escape from jail so that he might track down the members of the gang who had double-crossed him. In return for his cooperation, he is promised a reduction in his jail sentence. The T-Men soon become aware that Bridges planned to double-cross them, and they deliberately permit him to escape from their custody so that they could follow his movements without his knowledge. Bridges makes his way to the apartment of his girlfriend, Barbara Payton. The T-Men set up a recording device in the basement of the building to check on their conversations. With the knowledge thus gained, they are able to guide John Hoyt, one of their agents, who haunted a night-club in which Barbara was a cigarette girl, posing as a shady character with plenty of money. Meanwhile Bridges learns that the counterfeit plates were in the possession of James Todd, who had bought them from one of the gang. He agrees to buy a batch of counterfeit bills for \$25,000 and sets out to raise the money. Barbara, having taken notice of Hoyt, suggests to Bridges that he get the money from him. Moving carefully, Bridges checks up on Hoyt's hotel room and discovers evidence that he is a "crooked" gambler. Thus assured, he proceeds to make a deal with Hoyt for the purchase of the counterfeit bills on a partnership basis. Despite the well-laid plans of the T-Men, a slip-up occurs at the last minute allowing Bridges and Todd to discover Hoyt's true identity. Hoyt is murdered before the T-Men can come to his aid. But Bridges is apprehended and sent back to prison, while Todd, attempting a getaway, is electrocuted when he touches a live wire in a chase through a car barn.

It was directed by Richard Fleischer from a story and screen play by Earl Fenton and George Zuckerman. Unobjectionable morally.

**"Battleground" with Van Johnson,
John Hodiak, George Murphy
and Richard Montalban**
(MGM, November; time, 118 min.)

"Battleground" ranks with the best of the war melodramas yet produced. It is a superior picture, one that pays a deserving tribute to the American troops who fought in the Battle of the Bulge, at Bastogne, where General McAuliffe gave his famous reply of "Nuts!" to the German demand to surrender. The story is episodic, but it grips one's attention from the opening to the closing scenes, with the action centering around one squad of soldiers—the third platoon of "E" Company of the 101st Airborne Division. Told with realism and with a human touch, the picture brings out in a convincing way the courageousness of the foot soldiers involved in that battle, in spite of the fact that they were surrounded, outnumbered, and without supplies. But it is more than just a tale of heroism in the face of adversity; it is a character study of men under pressure, vividly depicting their reactions to the hardships, and heartaches endured by a man on the fighting front. Each gripes about the rigors of Army life and finds fault with everything and anything, but all behave like a cooperative fighting team when danger presents itself.

The story is rich in characterizations, skillfully portrayed by the competent cast. The principal roles are played by Van Johnson, as a care-free chap with a weakness for a pretty girl; John Hodiak, as a cynical small-town columnist, whose own editorials inspired him to enlist; Ricardo Montalban, as a lonely Mexican-American, who sees snow for the first time in the battle zone, and is later buried in it; George Murphy, as an over-age GI who gains his discharge but is unable to return to his wife and children when caught in the Bulge; Douglas Fowley, as a sardonic, sarcastic chap who expresses his displeasure or razzes his buddies by clicking his false teeth; James Whitmore, as a laconic, tobacco-chewing platoon leader; Marshall Thompson, as a green replacement who becomes a hardened soldier in a matter of days; Leon Ames, as a Lutheran chaplain, who conducts services for all the men, regardless of their religion; and Denise Darcel, as a voluptuous French girl. Each contributes a telling performance, conveying to the spectator in unmistakable terms their thoughts and reactions under battle conditions.

The action, which takes place just before Christmas in 1944, covers a period of about ten days and opens with the battle-weary platoon ordered to proceed to Bastogne instead of to Paris, where they had been promised a well-earned rest. Once in Bastogne, they learn that the Nazis had hemmed them in. They hole up in the woods and, for ten days, during which American planes are prevented by bad weather from coming to their aid with supplies and replacements, they keep the enemy at bay, suffering many hardships and casualties in the process. Once the fog lifts, the badly needed supplies and replacements are parachuted into the area, and the Germans are put to rout in record time. Although there are no big battle scenes, the skirmishes between the American and Nazi patrols, and the individual feats of daring and sacrifice, keep the action fraught with suspense. It is a serious picture, of course, but it does have welcome moments of rich comedy relief.

It was produced by Dore Schary and directed by William A. Wellman from a story and screen play by Robert Pirosh. Adult fare.

**"Pinky" with Jeanne Crain,
Ethel Barrymore, Ethel Waters and
William Lundigan**

(20th Century-Fox, no rel. date set; time, 102 min.)

Skillfully directed and expertly acted by the entire cast, "Pinky," without resorting to preaching, is another deeply moving and absorbing exposure of racial prejudice as it affects the Negro. Darryl Zanuck, the producer, has pulled no punches in the depicting of the plight of a light-complexioned Negro girl who, having passed for white in the North and having enjoyed the privileges of such a status, is provoked beyond endurance when she returns to her home in the deep South and is subjected to harrowing humiliations that are heaped upon her by bigoted Southerners. As a matter of fact, the racial prejudices of the Southerners are depicted in so vivid and uncomplimentary a fashion that the picture may meet with considerable opposition in that area. Although the story's dramatic force lies in its exposure of anti-Negro bias, it is emotionally stirring also because of the heroine's personal problem in trying to decide whether she should accept the marriage proposal of a young white doctor who was aware of her Negro blood, or devote herself to the betterment of the Negro's lot as desired by her colored grandmother, a washerwoman, who had slaved for years to pay for her education. Jeanne Crain, as the heroine, does exceptionally fine work, and superior performances are turned in by Ethel Waters, as her grandmother, and Ethel Barrymore, as an elderly Southern gentlewoman, who sympathizes with the girl and steers her on a proper course:—

After being away in the North since she was a child, Jeanne, now a graduate nurse, returns home to her grandmother in the deep South, where she is unable to endure the humiliation heaped upon her by the biased whites. Despite her grandmother's objections, she determines to return North, where she had passed for white, to marry William Lundigan, a doctor. She agrees to remain, however, long enough to nurse back to health Ethel Barrymore, an elderly landowner, who had employed her grandmother for many years. Miss Barrymore, aware that Jeanne resented her as much as the other whites, sympathizes with her and wins her affection by kindness. And to atone in part for the indignities Jeanne suffered at the hands of her fellow Southerners, Miss Barrymore, shortly before she dies, makes out a new will leaving her home and property to Jeanne. Jeanne soon finds herself the target of one of Miss Barrymore's disgruntled relatives, who inflames the townspeople against her by claiming that she had doped Miss Barrymore and had tricked her into making out the new will. The will is challenged and taken to court. Lundigan, learning of the case, comes to town and pleads with Jeanne to forget about the property and go away with him so as not to suffer any further humiliation. But she determines to fight back and, with the aid of a valiant Southern lawyer, who defies his neighbors, establishes the validity of the will after an exciting court battle. Lundigan still insists that Jeanne go away with him and become his wife, but, rather than run away from her home and herself, she sacrifices her love for him and, with the aid of her grandmother, turns Miss Barrymore's home into a nursing school for colored girls.

It was produced by Darryl F. Zanuck and directed by Elia Kazan from a screen play by Phillip Dunne and Dudley Nichols, based on a novel by Cid Ricketts Sumner. Adult fare.

the other hand, lower prices will induce greater demand. Whether the chicken or egg came first, it is necessary that the price of equipment come down in order to stimulate rapid development of theatre television. Our knowledge of American industry leads me to believe that successful manufacturing methods will be developed to reduce the cost to the reach of the pocketbooks of all exhibitors. . . .

"In terms of new developments in theatre television equipment, I would like to urge a few myself. I am convinced that better quality pictures are needed for the future and that they will come as they did in motion picture film. . . . I do not know how long it will take to bring in color theatre television but I feel that the engineering laboratories of RCA and similar institutions should devote at least as much time to produce color theatre television equipment as they do for color television broadcasting equipment. Indeed, the economic factor as well as the physical conversion difficulties for broadcasters should render theatre television a more feasible market for color television than broadcasting, whenever it becomes available. The experience of exhibitors with color motion picture film underscores their desire for early color theatre television. Much as I would like to see color theatre television, however, I do not feel that theatre owners can afford to await such developments, which are at least several years away from practical, commercial operation. Like the broadcasters, we must get started now—right away—in black and white television, and establish the new industry of theatre television. We can't afford to wait for the future in television—or there may be no television future for us.

"As you probably know, there are two main types of television equipment planned for the theatre: the RCA instantaneous type and the Paramount film-storage type. The RCA system receives the television image and projects it electronically and instantaneously to the screen of the theatre. The Paramount system receives the television image, records it on film which is rapidly processed within less than one minute and fed through the normal film projector to the theatre screen. Each type has its advantages and disadvantages. As to myself, I have bought the RCA instantaneous equipment as the basic system in our theatre.

"I have seen the powerful effect of instantaneous television when we telecast the recent Charles-Walcott heavyweight championship fight in our Fox Theatre in Brooklyn. The results were most gratifying—4500 admissions in a theatre seating only 4100; the box office was closed an hour before the event and the crowd turned away might have sold out the house again if there were room. The tenseness and expectancy of the audience in the theatre was attributable to the fact that they were witnessing the fight at the very instant it was taking place in Chicago some 700 miles away. The crowd reaction to the theatre telecast of a mediocre fight was so good that it started me thinking about how I would have liked to have the instantaneous television equipment on the many occasions each year in which the box office is reduced by the public's avid interest in large sports events or news events like F.D.R.'s fireside chats, for example, available heretofore only outside the theatre.

"Experience to date has shown that theatre television shows draw more people to the theatre. I believe that we can give box office a big lift by developing regular theatre television exhibits to supplement our regular films, thereby attracting many new people to the theatres who have not been regular theatre-goers. The programming of theatre television will be a difficult one—but it affords us with excellent opportunities for show business judgment and imagination. At the present time, I see big sports spectacles and significant national and local news events as the primary and possibly the only programs for theatre television. Eventually, there may be a new television entertainment form developed for the theatre too, but this does not seem in the cards for some time. In the long run, of course, there must be enough theatres equipped for television to enable the offering of exclusive telecasts in the theatre not available anywhere else.

For the present, however, it will be sports and news primarily for theatre television, in my opinion. Along these

lines, we were gratified to be able to sign the first historical deal for televising this year's World Series in our theatre in Brooklyn. As a matter of fact, just six weeks ago I flew to Chicago for an appearance before the Baseball Commissioner, Mr. A. B. Chandler, and the Governing Council of Baseball to present the case for theatre television exhibition of the World Series. I am glad to report that as a result, Baseball has opened up its gates to theatre television. This, in my opinion, portends a big future for the public, for the entire industry . . . and Baseball. Again our theatres will be able to attract an audience previously not attending our theatres, running into the millions on such days.

"For Baseball and other sports organizations, theatre television represents a new expansion of horizons making their events available to new millions of people throughout the country and supplementing their box office with this new revenue. Theatre television thus can expand the walls of the Yankee Stadium or Madison Square Garden into the theatres situated in remote corners of the country, bringing new interests and audiences to the sports events.

"We intend to advance our admission prices for the World Series, offering our regular film features in addition to the Series. We will telecast all of the Series, no matter where played. We have devised a ticket scheme for handling games called on account of rain. This and many other problems are presented by the harnessing of television with motion pictures.

"But we must overcome the difficulties and work out a practical scheme for a new double feature in motion picture theatres—film and television. In these days of tremendous technological progress, we theatre owners must move forward at all times, or be left behind. Television represents progress and we will progress with television. I expect in the not too distant future that there will be nation-wide networks of theatres hooked together for telecasting events like the World Series at the very instant the games are played. This will enable millions of people in the most remote parts of the country to see simultaneously events taking place hundreds and thousands of miles away. Just think of the feeling of immediacy and active participation which this will give to these millions throughout the country.

"To this end, it is necessary for the entire motion picture industry to join hands in requesting the Federal Communications Commission for an allocation of air frequencies to permit the development of theatre television. Already, there has been an unprecedented all-industry support for this proposal. The Theatre Owners of America, the Motion Picture Association of America, the Society of Motion Picture and Television Engineers, Twentieth Century-Fox, Paramount Pictures and Fabian Theatres have filed petitions with the FCC requesting a public hearing on theatre television channels. More voices should be added to these. Exhibitors throughout the country should join in this proceeding for their mutual protection. The motion picture industry, large and small alike, exhibitor, producer and distributor alike, all have a future, if not a present, stake in air channels for theatre television and we must all work together so that the motion picture industry does not lose these precious privileges by default. . . ."

A BOOST FROM AUSTRALIA

Mr. W. R. Clemenger, general manager of Goldfields Pictures, a large theatre circuit in Australia, writes as follows:

"For the 25th year it is my pleasure to forward my annual subscription to *Harrison's Reports* and it reflects great credit on your organization that during this period I have only on one occasion had to write for a missing copy, which it is presumed was lost through enemy action.

"Your film reviews and editorials still continue in your virile and courageous policy, and one could write pages on their benefits to exhibitors, covering all phases of the industry, big and small, and covering territory reaching to the ends of the Earth, as although we are thousands of miles from the 'hub of the industry' decisions made in New York are just as vital to us here in Western Australia."

HARRISON'S REPORTS

Vol. XXXI

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1948-49

(Distribution through Monogram)

9 Massacre River—Madison-Calhoun July 20
14 Stampede—Cameron-Storm Aug. 28

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

1948-49

147 The Doolins of Oklahoma—Scott	July
186 Rim of the Canyon—Gene Autry (70 m.)	July
162 The Blazing Trail—Starrett (56 m.)	July 5
102 Kazan—Dunne-Maxwell	July 14
115 Law of the Barbary Coast—Henry Dunne	July 21
148 Anna Lucasta—Goddard-Crawford	Aug.
123 Lone Wolf and His Lady—Randell	Aug. 11
164 South of Death Valley—Starrett (54 m.)	Aug. 18
120 Air Hostess—Henry Ford	Aug. 25
149 Mr. Soft Touch—Ford-Keyes	Sept.
184 The Cowboy & the Indians—Autry (70 m.)	Sept.
110 The Devil's Henchmen—Baxter-Hughes	Sept. 15
163 Horsemen of the Sierras—Starrett (56 m.)	Sept. 22

(End of 1948-49 Season)

Beginning of 1949-50 Season

222 Miss Grant Takes Richmond—Ball-Holden	Oct.
205 Blondie Hits The Jackpot—Lake-Singleton	Oct. 6
217 Holiday in Havana—Arnaz-Hatcher	Oct. 13
268 Bandits of El Dorado—Starrett (56 m.)	Oct. 20

Eagle-Lion Features

(165 West 46th St., New York 19, N. Y.)

1948-49

990 Duel in the Sun—SRO	June
991 The Paradine Case—SRO	June
992 Mr. Blandings Builds his Dream House—SRO	June
989 Intermezzo—SRO (reissue)	June
993 Portrait of Jennie—SRO	July
998 Rebecca—SRO (reissue)	July
924 Mr. Perrin & Mr. Traill—British cast	July
964 My Brother's Keeper—British cast	July
944 Black Shadows—Documentary	July
926 The Black Book—Cummings-Dahl-Basehart (formerly "Reign of Terror")	Aug.
960 Woman in the Hall—British cast	Aug.
940 Waterloo Road—British cast	Aug.
962 Easy Money—British cast	Aug.
Down Memory Lane—All-star	Aug.
Dedee—French cast	Aug.
961 A Place of One's Own—British cast	Sept.
965 Against the Wind—British cast	Sept.
914 The Weaker Sex—British cast	Sept.
942 Once Upon a Dream—British cast	Sept.
917 The Red Shoes—British-made	not set
913 Alice in Wonderland—Live-action puppets	not set

(Ed. Note: Releases followed by "SRO" indicate Selznick Releasing Organization pictures being distributed through Eagle-Lion.)

(End of 1948-49 Season)

Beginning of 1949-50 Season

004 Zamba—Hall-Vincent	Sept.
006 Story of G. I. Joe—reissue	Sept.
007 Trapped—Bridges-Payton	Oct.
011 Obsession—British cast	Oct.
Letter of Introduction—reissue	Oct.
The Fighting Redhead—Jim Bannon	Oct.
009 Port of New York—Brady-Carter	Nov.
008 Spring in Park Lane—British cast	Nov.
012 The Glass Mountain—British cast	Nov.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

1948-49

928 Wizard of Oz—reissue	July
930 Any Number Can Play—Gable	July
929 The Stratton Story—Stewart-Allyson	July
932 In the Good Old Summertime—Garland	July
920 Tale of the Navajos—Native cast	Regional release

(Continued on next page)



931 Madame Bovary—Jones-Van Heflin-Mason.....Aug.
 933 Scene of the Crime—Van Johnson.....Aug.
 923 The Great Sinner—Peck-Gardner-Huston.....Aug.
 (End of 1948-49 Season)

Beginning of 1949-50 Season

1 That Midnight Kiss—Grayson-IturbiSept.
 2 The Secret Garden—O'Brien-StockwellSept.
 3 The Doctor & the Girl—Ford-LeighSept.
 4 The Red Danube—Pidgeon-Lawford-LansburyOct.
 5 Border Incident—Murphy-MontalbanOct.
 Intruder in the Dust—Brian-Jarman, Jr.Oct.
 That Forsyth Woman—Garson-Flynn-PidgeonNov.
 Battleground—Johnson-Hodiak-MurphyNov.
 Adam's Rib—Tracy-HepburnNov.
 Tension—Totter-BasehartNov.
 Death in the Doll's House—Scott-SothernDec.
 Challenge to Lassie—Gwenn-CrispDec.
 Conspirator—Robt. Taylor-Eliz. TaylorDec.
 On the Town—Kelly-Ellen-SinatraDec.

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

4864 Brand of Fear—Jimmy Wakely (56 m.)July 10
 4813 Forgotten Women—Knox-NeillJuly 17
 4842 Shadows of the West—W. Wilson (59 m.)July 24
 4820 Trail of the Yukon—Kirby GrantJuly 31
 4855 Range Justice—J. M. Brown (57 m.)Aug. 7
 4808 The Counterpunch—KirkwoodAug. 14
 4843 Haunted Trails—Whip Wilson (60 m.)Aug. 21
 4812 Jackpot Jitters—Yule-RianoAug. 28
 4865 Roaring Westward—Jimmy Wakely (55 m.)Sept. 4
 4818 Angels in Disguise—Bowery BoysSept. 11
 4805 Black Midnight—Roddy McDowallSept. 25
 4856 Western Renegades—J. M. Brown (56 m.)Oct. 2
 4844 Riders of the Dusk—Whip WilsonOct. 23
 4821 Wolf Hunters—Kirby GrantOct. 30
 4807 Bomba on Panther Island—Johnny SheffieldOct. 30
 4866 Lawless Code—Jimmy WakelyNov. 13
 4819 Masterminds—Bowery BoysNov. 20

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1948-49

4818 Sorrowful Jones—Hope-BallJuly 4
 4819 Special Agent—Eythe-ElliottJuly 22
 4820 The Great Gatsby—Ladd-FieldAug. 5
 (End of 1948-49 Season)

Beginning of 1949-50 Season

4901 Top O' the Morning—Bing CrosbySept. 5
 4902 Rope of Sand—Lancaster-CalvetSept. 23
 4903 My Friend Irma—Wilson-Lynn-LundOct. 14
 4904 Song of Surrender—Hendrix-RainsOct. 28
 4905 Chicago Deadline—Ladd-Reed-HavocNov. 11
 4906 Red, Hot and Blue—Hutton-Mature (formerly listed as No. 4821 for Sept. 5 release)Nov. 25
 4907 Holiday Inn—reissueDec. 2
 4908 The Lady Eve—reissueDec. 2
 4909 The Great Lover—Bob HopeDec. 28

Prestige Pictures Features

(1250 Sixth Ave., New York 20, N. Y.)

(Distribution through Universal-International)

(No national release dates)

Her Man Gilbey—British cast
 All Over the Town—British cast
 Girl in the Painting—Mai Zetterling
 Daybreak—Todd-Portman

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

Beginning of 1949-50 Season

001 The Big Steel—Mitchum
 002 Stagecoach Kid—Tim Holt (60 m.)
 061 Mighty Joe Young—Terry Moore
 064 Tarzan's Desert Mystery—reissue
 065 Tarzan Triumphs—reissue
 091 Dumbo—reissue
 092 Saludos Amigo—reissue
 051 Roseanna McCoy—Granger-Evans-Massey
 066 The Outlaw—Russell-Beutel
 007 Mysterious Desperado—Tim Holt (60 m.)
 006 Follow Me Quietly—Lundigan-Patrick
 003 Easy Living—Mature-Ball-Scott
 004 Savage Splendor—Documentary
 067 She Wore a Yellow Ribbon—Wayne-Dru
 093 Ichabod & Mr. Toad—Disney
 005 Make Mine Laughs—Ray Bolger

062 Gunga Din—reissue
 063 The Lost Patrol—reissue
 008 I Married a Communist—Day-Ryan
 011 Arctic Fury—Documentary
 009 They Live By Night—O'Donnell-Granger
 (formerly "The Twisted Road"—reviewed
 June 26, 1948)
 010 Strange Bargain—Scott-Lynn
 012 Masked Raiders—Tim Holt (60 m.)

Republic Features

(1790 Broadway, New York 19, N. Y.)

1948-49

866 The Wyoming Bandit—Allan Lane (60 m.)July 15
 854 South of Rio—Monty Hale (60 m.)July 22
 812 Flaming Fury—Roberts-CooperJuly 28
 830 The Red Menace—Rockwell-AxmanAug. 1
 814 Brimstone—Cameron-Brennan-BoothAug. 15
 867 Bandit King of Texas—Allan Lane (60 m.)Aug. 29
 815 Post Office Investigator—Douglas-LongSept. 1
 843 Down Dakota Way—Roy Rogers (67 m.)Sept. 9
 816 Flame of Youth—Fuller-McDonaldSept. 22
 855 San Antone Ambush—Monty Hale (60 m.)Oct. 1
 868 Navajo Trail Raiders—Allan Lane (60 m.)Oct. 15
 817 Alias the Champ—Rockwell-FullerOct. 15

(More to come)

Beginning of 1949-50 Season

4901 The Kid from Cleveland—Brent-BariSept. 5
 4902 The Fighting Kentuckian—Wayne-Ralston ..Sept. 26

Screen Guild Features

(255 Hyde St., San Francisco 2, Calif.)

4819 Arson, Inc.—Lowery-GwynneJune 24
 4820 Ringside—Barry-Brown-RyanJuly 14
 4823 Skyliner—Travis-BlakeJuly 23
 4826 There Is No Escape—Thurston-HicksJuly 19
 4822 Grand Canyon—Arlen-HughesAug. 13
 Treasure of Monte Cristo—Langan-Jergens .Aug. 27
 The Dalton Gang—Lowery-BarrySept. 10
 Red Desert—Barry-NealSept. 17
 Deputy Marshal—Hall-LangfordSept. 24
 4821 Call of the Forest—Lowery-CurtisOct. 8
 Square Dance Jubilee—Barry-HughesOct. 22
 4824 Apache Chief—Curtis-Neal-ThurstonOct. 29

Selznick Rel. Org. Features

(400 Madison Ave., New York 17, N. Y.)

The Fallen Idol—British castnot set
 The Third Man—Welles-Valli-Cottennot set

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

916 The Beautiful Blonde from Bashful Bend—
 Gable-Romero-ValleeJune
 917 It Happens Every Spring—Milland-DouglasJune
 904 The Forbidden Street—Andrews-O'HaraJune
 918 Will James' Sand—Stevens-GrayJuly
 919 House of Strangers—Conte-Robinson-Hayward ..July
 921 Slattery's Hurricane—Darnell-Lake-Widmark... Aug.
 920 You're My Everything—Baxter-DaileyAug.
 922 Come to the Stable—Young-HolmSept.
 923 I Was a Male War Bride—Grant-Sheridan.... Sept.
 924 Thieves' Highway—Conte-Cobb-CortesaOct.
 925 Father Was a Fullback—MacMurray-O'Hara ... Oct.
 926 Everybody Does It—Douglas-DarnellNov.
 927 Oh, You Beautiful Doll—Haver-StevensNov.
 930 Fighting Man of the Plains—ScottNov.
 928 Three Came Home—Colbert-KnowlesDec.
 929 Prince of Foxes—Power-Welles-HendrixDec.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

1948-49

Home of the Brave—Dick-Brodie-CoreyJune
 Too Late for Tears—Scott-DuryeaJuly 8
 The Great Dan Patch—O'Keefe-RussellJuly 22
 (End of 1948-49 Season)

Beginning of 1949-50 Season

Black Magic—Welles-Guild-TamiroffAug. 19
 Red Light—Raft-MayoSept. 30
 Without Honor—Day-Clark-ToneOct. 10
 The Big Wheel—Rooney-Romay-MitchellNov. 5
 A Kiss for Corliss—Temple-NivenNov. 25
 Mrs. Mike—Powell-KeyesDec. 17
 (Ed. Note: "Love Happy," listed in the last index for
 August 5 release, has been withdrawn.)

Universal-International Features

(445 Park Ave., New York 22, N. Y.)	
699	Calamity Jane & Sam Bass—DeCarlo-Duff July
700	Johnny Stool Pigeon—Duff-Winters-Duryea July
701	Woman Hater—English cast July
702	Abbott & Costello Meet the Killer, Boris Karloff Aug.
703	Once More, My Darling—Montgomery-Blyth .. Aug.
704	Blue Lagoon—English cast Aug.
705	Yes Sir, That's My Baby—O'Connor-De Haven. Sept.
706	The Gal Who Took the West—DeCarlo. Sept.
707	Abandoned—Storm-O'Keefe Oct.
708	Christopher Columbus—March-Eldridge Oct.
709	Sword in the Desert—Andrews-Toren Oct.
	Free for All—Cummings-Blyth Nov.
	Francis—O'Connor-Pitts Nov.
	Story of Molly X—Havoc-Brady-Hart Nov.

Warner Bros. Features
(321 W. 44th St., New York 18, N. Y.)**1948-49**

824	Colorado Territory—McCrea-Mayo June 11
825	Casablanca—reissue June 18
826	G-Men—reissue June 18
827	The Fountainhead—Cooper-Neal July 2
828	The Girl from Jones Beach—Reagan-Mayo.... July 16
829	One Last Fling—Smith-Scott Aug. 6
831	It's a Great Feeling—Carson-Morgan-Day ... Aug. 20

(End of 1948-49 Season)

Beginning of 1949-50 Season

901	White Heat—Cagney-Mayo Sept. 3
902	The House Across the Street—Morris-Paige. Sept. 10
903	Task Force—Cooper-Wyatt Sept. 24
904	Under Capricorn—Bergman-Cotten Oct. 8
905	Chain Lightning—Bogart-Parker Oct. 22
	Always Leave Them Laughing—Berle-Mayo. Nov. 12
	Story of Sea Biscuit—Temple-Fitzgerald ... Nov. 26
	Alcatraz Island—reissue Dec. 17
	San Quentin—reissue Dec. 17
	The Lady Takes a Sailor—Wyman-Morgan. Dec. 24

SHORT SUBJECT RELEASE SCHEDULE**Columbia—One Reel****1948-49**

1656	Community Sings No. 6 (9½ m.) July 7
1608	Two Lazy Crows—Favorite (reissue) (9 m.) ... July 13
1860	Howdy Podner—Screen Snapshot (9½ m.) .. July 20
1810	West Point Track & Field Events— Sports (9 m.) July 27
1553	Candid Microphone No. 3 Aug. 19
1902	America's Heritage of Hospitality— Novelty (10½ m.) Aug. 25

(End of 1948-49 Season)

Beginning of 1949-50 Season

2601	The Foxy Pup—Favorite (reissue) (7 m.) . Sept. 1
2501	Ragtime Bear—Jolly Frolics (10 m.) Sept. 8
2851	Spin That Platter— Screen Snapshots (10 m.) Sept. 13
2801	Horseshoe Wizardry—Sports (10 m.) Sept. 22
2951	Miguelito Valdes & Orch.— Thrills of Music (10 m.) Sept. 22
2602	Window Shopping— Favorite (reissue) (7½ m.) Oct. 6
2852	Motion Picture Mothers, Inc.— Screen Snapshots (9 m.) Oct. 13
2651	Cafe Society—Cavalcade of Broadway Oct. 27
2802	Winter Capers—Sports (9 m.) Oct. 27

Columbia—Two Reels**1948-49**

1408	Fuelin' Around—Stooges (16 m.) July 7
1436	Clunked in the Clink—Vera Vague (16 m.) .. July 13
1160	Great Adventures of Wild Bill Hickok— Serial (reissue) Sept. 8

(End of 1948-49 Season)

Beginning of 1949-50 Season

2401	Malice in the Palace—Stooges (16 m.) Sept. 1
2411	Waiting in the Lurch—Joe Besser (15½ m.) . Sept. 8
2431	Three Blonde Mice—Alan Mowbray (16m.) . Sept. 29
2402	Vagabond Loafers—Stooges (16 m.) Oct. 6

Metro-Goldwyn-Mayer—One Reel**1948-49**

W-44	Heavenly Puss—Cartoon (8 m.) July 9
T-18	Roaming Through Northern Ireland— Traveltalk (9 m.) July 9
W-45	Doggone Tired—Cartoon (8 m.) July 30

W-46	Wags to Riches—Cartoon (7 m.) Aug. 13
S-60	Football Thrills No. 12—Pete Smith (9 m.) . Aug. 27
K-76	City of Children—Traveltalk (10 m.) Aug. 27

(End of 1948-49 Season)**Beginning of 1949-50 Season**

W-131	The Cat & the Mermouse—Cart. (8 m.) . Sept. 3
T-111	From Liverpool to Stratford—Trav. (9m.) . Sept. 10
W-132	Little Rural Riding Hood— Cartoon (6 m.) Sept. 17
W-133	Love that Pup—Cartoon (8 m.) Oct. 1
T-112	Glimpses of Old England— Traveltalk (9 m.) Oct. 8

Metro-Goldwyn-Mayer—Two Reels

A-1	Mighty Manhattan, New York's Wonder City
	—Special (21 min.) July 30

(End of 1948-49 Season)

Paramount—One Reel**1948-49**

X8-9	Farm Follies—Screen Song (8 m.) Aug. 5
R8-9	Official Business—Sportlight (10 m.) Aug. 5
E8-7	Tar With a Star—Popeye (7 m.) Aug. 12
Y8-6	Video Hounds—Speak. of Animals (9 m.) . Aug. 12
J8-6	Talking Turkey—Popular Science (11 m.) . Aug. 19
X8-10	Our Funny Friends—Screen Song (7 min.) Aug. 26
E8-8	Silly Hill Billy—Popeye (7 m.) Sept. 9
K8-11	Tom Ewell in The Football Fan— Pace (10 m.) Sept. 9

Beginning of 1949-50 Season

X8-11	Marriage Vows—Screen Song (7 m.) Sept. 16
R8-10	Running the Keys—Sportlight (10 m.) . Sept. 16
K8-12	Strawhat Cinderella—Pacemaker (10 m.) . Sept. 23
X8-12	The Big Flame-Up—Screen Song (7 m.) . Sept. 30

(End of 1948-49 Season)

Beginning of 1949-50 Season

Z9-1	Busy Little Bears—Champion (10 m.) . . . Oct. 7
P9-1	Leprechaun's Gold—Noveltoon (10 m.) . . . Oct. 14
R9-1	Water Speed—Sportlight (10 m.) Oct. 21
E9-1	Barking Dogs Don't Bite—Popeye (7 m.) . . . Oct. 28
X9-1	Strolling Thru the Park— Screen Song (8 m.) Nov. 4
K9-1	Caribbean Capers—Pacemaker (11 m.) . . . Nov. 11
P9-2	Song of the Birds—Noveltoon (8 m.) . . . Nov. 18
X9-2	The Big Drip—Screen Song (8 m.) Nov. 25
Z9-2	Suddenly It's Spring—Champion (10 m.) . . . Dec. 2
R9-2	The Husky Parade—Sportlight (10 m.) . . . Dec. 9
X9-3	Snow Poolin'—Screen Song (8 m.) Dec. 16
E9-2	The Fly's Last Flight—Popeye (7 m.) . . . Dec. 23
K9-2	The Country Doctor—Pacemaker (11 m.) . . . Dec. 30

RKO—One Reel**1948-49**

94312	Calumet Bluebloods—Sportscope (9 m.) . . . July 29
94211	Airline Glamour Girls—Screenliner (8 m.) . . . Aug. 5
94117	Honey Harvester—Disney (7 m.) Aug. 5
94118	Tennis Racquet—Disney (7 m.) Aug. 26
94313	Ice Kids—Sportscope (8 m.) Aug. 26

(More to come)

Beginning of 1949-50 Season

04201	Piano Rhythm—Screenliner (7 m.) Sept. 9
04101	All in a Nutshell—Disney (7 m.) Sept. 16
04301	Prizefighter—Sportscope (7 m.) Sept. 23
04102	Goofy Gymnastics—Disney (7 m.) Oct. 7
04202	Hands of Talent—Screenliner (7 m.) Oct. 7
04103	The Greener Yard—Disney (7 m.) Oct. 28
04701	Lonesome Ghost—Disney (reissue) (7 m.) . Oct. 28
04104	Sheep Dog—Disney (7 m.) Nov. 18
04105	Slide, Donald, Slide—Disney (7 m.) Dec. 9
04106	Pluto's Heart Throb—Disney (7 m.) Dec. 30

RKO—Two Reels**1948-49**

93706	Oil's Well that Ends Well—Errol (17 m.) . Aug. 5
93111	Canada Unlimited—This Is Amer. (16 m.) . Aug. 19
93403	The Newlyweds—Specials (16 m.) Aug. 19

(More to come)

Beginning of 1949-50 Season

03601	In the Devil Dog House— Clark & McCullough (reissue) (21 m.) . Sept. 9
03101	Holiday for Danny—This is America (formerly listed as No. 93112 "Kilroy Returns") (17 m.) Sept. 16
03501	Hot Foot—Ed. Kennedy (reissue) (18 m.) . Sept. 23
03401	Prize Maid—Comedy Special (18 m.) . . . Sept. 23
00301	The Boy and the Eagle—Special (15 m.) . . . Sept. 30
03201	Dog of the Wild—My Pal (18 m.) Oct. 7

(Continued on next page)

03102 Spotlight on Mexico—
This is America (17 m.) Oct. 14
03602 Kickin' the Crown Around—
Clark & McCullough (reissue) (19 m.) . Oct. 21
03701 Sweet Cheat—Leon Errol (18 m.) Oct. 28
03402 Bashful Romeo—Comedy Special (17 m.) . Nov. 25
03901 Football Headliners of 1949—
Special (18 m.) Dec. 9

Republic—One Reel

884 Bungle in the Jungle—Cartoon (8 m.) June 15
Republic—Two Reels
892 Ghost of Zorro—Serial (12 episodes) Aug. 6
893 King of the Rocket Men—Serial (12 episodes) . Oct. 29

Twentieth Century-Fox—One Reel

9254 Maine Sail—Adventure (8 m.) Aug.
9513 Mrs. Jones' Rest Farm—Terrytoon (7 m.) Aug.
9802 The Hunter—Specialty (8 m.) Aug.
9514 Sourpuss in the Covered Pushcart—
Terrytoon (7 min.) Sept.
9803 Shadows in the Snow—Specialty (9 m.) Sept.
9255 Realm of the Redwoods—Adventure (8 m.) Sept.
9515 A Truckload of Trouble—Terry. (7 m.) Oct.
9201 Ahoy, Davy Jones—Adventure (11 m.) Oct.
9516 The Peril of Pearl Pureheart (Mighty Mouse)
—Terrytoon (7 min.) Oct.
9517 Dancing Shoes (Talk. Magpies)—Terry. (7 m.) . Nov.
9602 Fashions of Yesteryear—Feminine World (8 m.) . Nov.
9518 Flying Cups and Saucers—Terrytoon (7 m.) . Nov.
9202 Aboard the Flattop Midway—
Adventure (11 m.) Nov.
9519 Paint Pot Symphony—Terrytoon (7 m.) Dec.
9256 Jewel of the Baltic—Adventure (8 m.) Dec.
9520 Stop, Look & Listen (Mighty Mouse)—
Terrytoon (7 min.) Dec.
9203 Midwest Metropolis—Adventure (11 m.) Dec.

Twentieth Century-Fox—Two Reels

Vol. 15 No. 7—Stop—Heavy Traffic—
March of Time (18 m.) July
Vol. 15 No. 8—Farming Pays Off—
March of Time Aug.
Vol. 15 No. 9—Policeman's Holiday—
March of Time (19½ m.) Sept.

United Artists—One Reel

Drooler's Delight—Cartune (7 m.) May
Bolero—Cartune (7½ m.) June

Universal—One Reel

4330 Dizzy Acrobat—Cartune (reissue) (7 m.) July 25
4387 Singing Along—Sing & Be Happy (10 m.) Aug. 8
4331 Dizzy Kitty—Cartune (reissue) (7 m.) Aug. 22
4204 Movies Are Adventure—Special (10 m.) Aug. 22
4346 Singing is Fun—Variety Views (9 m.) Aug. 22
4347 Beauty & the Beach—Variety Views (9 m.) Sept. 5
4332 Cow Cow Boogie—Cart. (reissue) (7 m.) Sept. 19
4388 Sailing With a Song—Sing & Be Happy
(10 min.) Oct. 3
4348 You Don't Say—Variety Views (9 m.) Oct. 3
4333 The Screwball—Cartune (reissue) (7 m.) Oct. 17

Universal—Two Reels

4309 Spade Cooley & Orch.—Musical (15 m.) July 27
4356 Silver Butte—Musical Western (27 min.) July 28
4310 Jack Fina & Orch.—Musical (15 m.) Aug. 10
4311 Russ Morgan & Orch.—Musical (15 m.) Sept. 7
4357 The Girl from Gunsight—
Musical Western (25 m.) Sept. 15
4312 Skinny Ennis & Orch.—Musical (15 m.) Sept. 28
4313 Rhythm of the Mambo—Musical (15 m.) Oct. 26
4358 The Pecos Pistol—Musical Western (26 m.) Oct. 27

Vitaphone—One Reel**1948-49**

5511 Water Wizards—Sports Parade (10 m.) Aug. 6
5721 The Grey Hounded Hare—Bugs Bunny
(7 m.) Aug. 6
5711 Often an Orphan—Merrie Melody (7 m.) Aug. 13
5312 The Mice Will Play—B. R. Cartoon (7 m.) Aug. 13
5313 Hinky & the Minnah Bird—B. R. Cartoon
(7 m.) Aug. 20
5512 Sports New & Old—Sports Parade (10 m.) Aug. 20
5406 So You're Having In-Law Trouble—
Joe McDouakes (10 m.) Aug. 27

5722 The Windblown Hare—Bugs Bunny (7 m.) Aug. 27
5712 Dough for the Do-Do—Merrie Mel. (7 m.) Sept. 3
5513 Hunting the Fox—Sports Parade (10 m.) Sept. 3
5606 Spills & Chills—Sports Review (10 m.) Sept. 17
5714 Each Dawn I Crow—Merrie Melody (7 m.) Sept. 24
5713 Fast & Furryous—Merrie Mel. (7 m.) Oct. 1
5723 Frigid Hare—Bugs Bunny (7 m.) Oct. 8
5715 Swallow the Leader—Merrie Mel. (7 m.) Oct. 15
5716 Bye Bye Blue Beard—Merrie Mel. (7 m.) Oct. 22
5717 For Scent-imental—Merrie Melody (7 m.) Nov. 12
5718 Hippity-Hopper—Merrie Melody (7 m.) Nov. 19
5724 Which is Witch—Bugs Bunny (7 m.) Dec. 3
5725 Rabbit Hood—Bugs Bunny (7 m.) Dec. 24

*(End of 1948-49 Season)***Beginning of 1949-50 Season**

6801 U.S. Calif. Band & Glee Club—
Melody Master (reissue) (10 m.) Sept. 17
6301 Tom Thumb in Trouble—B. R. Cartoon
(reissue) (7 m.) Sept. 24
6501 The Little Archer—Sports Parade (10 m.) Oct. 8
6302 Farm Frolics—B. R. Cart. (reissue) (7 m.) Oct. 15
6601 Horse and Buggy Days—Novel. (10 m.) Oct. 22
6802 Emil Coleman & Orch.—Melody Master
(reissue) (10 m.) Oct. 29
6401 So You Want to Get Rich Quick—
Joe McDouakes (10 m.) Oct. 29

Vitaphone—Two Reels**Beginning of 1949-50 Season**

6101 Pig Skin Passes—Featurette (20 m.) Sept. 10
6001 Trailin' West—Special (20 m.) Oct. 1
6002 Jungle Terror—Special (20 m.) Nov. 5
6102 Calling All Girls—Featurette (20 m.) Nov. 26
6003 Snow Carnival—Special (20 m.) Dec. 17

NEWSWEEKLY NEW YORK**RELEASE DATES****Paramount News**

10 Thurs. (E) Sept. 29
11 Sunday (O) Oct. 2
12 Thurs. (E) Oct. 6
13 Sunday (O) Oct. 9
14 Thurs. (E) Oct. 13
15 Sunday (O) Oct. 16
16 Thurs. (E) Oct. 20
17 Sunday (O) Oct. 23
18 Thurs. (E) Oct. 27
19 Sunday (O) Oct. 30
20 Thurs. (E) Nov. 3
21 Sunday (O) Nov. 6
22 Thurs. (E) Nov. 10
23 Sunday (O) Nov. 13
24 Thurs. (E) Nov. 17

News of the Day

208 Wed. (E) Sept. 28
209 Mon. (O) Oct. 3
210 Wed. (E) Oct. 5
211 Mon. (O) Oct. 10
212 Wed. (E) Oct. 12
213 Mon. (O) Oct. 17
214 Wed. (E) Oct. 19
215 Mon. (O) Oct. 24
216 Wed. (E) Oct. 26
217 Mon. (O) Oct. 31
218 Wed. (E) Nov. 2
219 Mon. (O) Nov. 7
220 Wed. (E) Nov. 9
221 Mon. (O) Nov. 14
222 Wed. (E) Nov. 16

Universal

286 Thurs. (E) Sept. 29
287 Tues. (O) Oct. 4
288 Thurs. (E) Oct. 6
289 Tues. (O) Oct. 11
290 Thurs. (E) Oct. 13
291 Tues. (O) Oct. 18
292 Thurs. (E) Oct. 20
293 Tues. (O) Oct. 25
294 Thurs. (E) Oct. 27
295 Tues. (O) Nov. 1
296 Thurs. (E) Nov. 3
297 Tues. (O) Nov. 8
298 Thurs. (E) Nov. 10
299 Tues. (O) Nov. 15
300 Thurs. (E) Nov. 17

Warner Pathe News

13 Wed. (O) Sept. 28
14 Mon. (E) Oct. 3
15 Wed. (O) Oct. 5
16 Mon. (E) Oct. 10
17 Wed. (O) Oct. 12
18 Mon. (E) Oct. 17
19 Wed. (O) Oct. 19
20 Mon. (E) Oct. 24
21 Wed. (O) Oct. 26
22 Mon. (E) Oct. 31
23 Wed. (O) Nov. 2
24 Mon. (E) Nov. 7
25 Wed. (O) Nov. 9
26 Mon. (E) Nov. 14
27 Wed. (O) Nov. 16

Fox Movietone

79 Friday (O) Sept. 30
80 Tues. (E) Oct. 4
81 Friday (O) Oct. 7
82 Tues. (E) Oct. 11
83 Friday (O) Oct. 14
84 Tues. (E) Oct. 18
85 Friday (O) Oct. 21
86 Tues. (E) Oct. 25
87 Friday (O) Oct. 28
88 Tues. (E) Nov. 1
89 Friday (O) Nov. 4
90 Tues. (E) Nov. 8
91 Friday (O) Nov. 11
92 Tues. (E) Nov. 15
93 Friday (O) Nov. 18

HARRISON'S REPORTS

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India, Europe, Asia	17.50
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1270 AVENUE OF THE AMERICAS

(Formerly Sixth Avenue)

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
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P. S. HARRISON, Editor

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Vol. XXXI

SATURDAY, OCTOBER 8, 1949

No. 41

A REPORT ON "LOVE HAPPY"

In the editorial entitled "A Crafty Appropriation of the Exhibitors' Screens," which appeared in the September 17 issue of this paper, it was stated that a full report would be made on the Lester Cowan production of "Love Happy" as soon as it was made available for reviewing, because of indications that the picture contained advertising plugs for numerous commercial products.

After seeing this picture, it is the opinion of this writer that it is nothing more than a billboard of immense size, despite its entertainment values. Not since 1931, when paid and concealed advertisements in pictures were running rampant, has there been any picture that equals "Love Happy" in this respect.

The nationally known products that are given advertising plugs in the different scenes include Bulova watches, Kool cigarettes, Baby Ruth candy, General Electric lamps, Fisk tires, Wheaties, Mobiloil and Mobilgas. Each of these products are plugged, not by word, but by huge displays that take up the entire screen area.

Unlike some advertisements that are inserted in backgrounds under the pretense of obtaining realism, there is nothing subtle about the manner in which those that appear in "Love Happy" are handled; each is shown in a large close-up, and each has been inserted in a way that makes it so indivisible from the action that, even if an exhibitor wanted to snip out these plugs, he could not do so without ruining the continuity of the proceedings. And these advertising plugs are not mere flashes; each is shown over a sustained period of time to make sure that the audience does not miss it.

In the aforementioned September 17 editorial, this paper, after referring to a damage suit filed against Lester Cowan by the Gruen Watch Company, which alleges that he pulled their advertising material out of the picture and replaced it with advertising plugs for Bulova watches, stated that Cowan has shown a blatant disregard for the exhibitors and their patrons by deliberately entering into a contract with a manufacturer to advertise his product in a picture that is being offered to the exhibitor and the public as pure entertainment. It pointed out also that Mr. Cowan, to fulfill such a contract, will appropriate the exhibitor's screen as a billboard.

Several days after the appearance of that editorial, Mr. Cowan telephoned the writer and, in a lengthy conversation, defended his agreements with the different manufacturers for the advertising of their products in the picture. The gist of Mr. Cowan's remarks is that the plugs were inserted on the basis of reciprocal advertising whereby the different manufacturers, through radio, newspaper, magazine, billboard and other advertising of their products would include also a plug for "Love Happy," and in certain key cities the radio plugs would make mention of the theatres playing the picture.

Mr. Cowan stated that he is just as set against advertising in pictures as any one else in the industry, for the practice means that you are prostituting the screen, but he felt

that the case of "Love Happy" is different because the motive is reciprocal advertising for the picture to the ultimate benefit of the exhibitors. Mr. Cowan added that he realized fully that he was treading on dangerous ground but hoped that the exhibitors would see the value of the tieups gained.

In reply to a direct question from the writer, Mr. Cowan stated flatly that he did not receive one penny from any of the advertisers, but admitted that all had furnished him with the sets in which their products are advertised.

Mr. Cowan was offered the columns of this paper to state his case to the exhibitors, but he preferred that the writer make his own comments after seeing the picture and after being furnished with a press-book that outlines the different promotion campaigns that have been set up.

That the picture, in the opinion of this writer, is a billboard of immense size, has already been said. As to the press-book, it discloses that, aside from the usual tieups in which mention will be given to the picture in the promotional material normally sponsored by the manufacturers of the products plugged in the picture, a special extra campaign will be conducted by Bulova, which will coordinate its radio and television spot time announcements with the picture's opening, running for six full days starting three days before the opening, and including the name of the local theatre exhibiting the film. According to the press-book, however, this special campaign will be conducted in a number of selected first-run situations only.

The manufacturers of Baby Ruth candy, Fisk tires, and Kool cigarettes are among those who will put on special campaigns through either radio, newspaper, magazine and bill posting advertisements, but these, too, according to the press-book, are limited campaigns confined to certain key cities.

Mobilgas and Mobiloil, which receive a considerable advertising plug in the picture, will distribute special display kits to over 21,000 dealers, and each will be "urged" to post the display pieces conspicuously around their gas stations.

The press-book gives no indication of what the manufacturers of Wheaties and General Electric lamps will do in the way of reciprocal advertising at the time of the picture's release.

There is no question that the exhibitors will derive a certain amount of benefit from the tieups arranged for "Love Happy." But the major benefit, as this writer sees it, will be to the theatres in the main key centers because the important reciprocal advertising will be concentrated in those sections. Thousands of exhibitors who are away from these key centers and who will play the picture (if they buy it) many months after the original ballyhoo dies down will get little benefit, yet they will be asked to lend their screens to the plugging of the different products.

One cannot help but wonder if it was necessary for Mr. Cowan to insert into his picture the advertising plugs for the different products in order to get reciprocal advertising from the manufacturers. HARRISON'S REPORTS believes that

(Continued on back page)

"Abandoned" with Dennis O'Keefe and Gale Storm

(Univ.-Int'l, November; time, 79 min.)

Good as an entertainment, and very good from the box-office angle, for it offers great possibilities for exploitation. The theme is the baby-adoption racket, with the action revolving around the breaking up of a syndicate, the members of which would not hesitate to commit even murder to conceal their crimes. The action grips one's attention throughout. Some of the situations are touching, and many of them are thrilling. There is considerable excitement at the finish, where Dennis O'Keefe, the hero, traps the criminals with the aid of the law enforcement authorities. Mr. O'Keefe does very good work, and he wins the spectator's sympathy by his clean conduct and willingness to face danger to help a girl in distress. Gale Storm looks beautiful and makes an adequate heroine. The settings are realistic and impressive, and the photography clear:—

Searching for her missing sister, Gale Storm is unable to trace her when she inquires at the Los Angeles missing persons bureau. Dennis O'Keefe, an enterprising newspaperman, overhears her inquiry and suggests that she check with the morgue. They go there together and learn that her sister had died of gas asphyxiation. Convinced that her sister had not committed suicide, Gale persuades O'Keefe to help her get the facts about the death. They soon establish that the sister had given birth to an illegitimate child, and this information leads them to a baby-adoption racket conducted by Marjorie Rambeau and Will Kulava, her lieutenant. O'Keefe's suspicions are aroused when he notices that he and Gale were being followed by Raymond Burr, a shady character. He collars Burr and learns that he had been hired by Gale's father to find his missing daughter. Certain clues lead O'Keefe to suspect that Gale's sister had been murdered by Miss Rambeau's syndicate, and that her baby had been sold to a family. He obtains the aid of the district attorney and, in a move to obtain definite evidence, they arrange with Meg Randall, an unwed mother under the care of the Salvation Army, to become a decoy. Meg is soon approached by Miss Rambeau who, posing as a social worker, offers her financial aid and promises to turn her child over to a responsible family. Meg pretends to be taken in by her glib talk, and goes with her, thus enabling O'Keefe and the police to find the syndicate's hideout. Realizing that the police were closing in, Burr, who was in league with the syndicate, telephones Gale and, for a sizeable fee, leads her to her sister's baby. Miss Rambeau and Kulava, learning of the doublecross, murder Burr and make Gale their prisoner. The police move in at this point and smash the syndicate. Gale and O'Keefe decide to marry and adopt her sister's child.

Jerry Bressler produced it, and Joe Newman directed it, from a story and screen play by Irwin Gielgud. The cast includes Jeff Chandler, Mike Mazurki and others.

Not offensive morally.

"Love Happy" with The Marx Brothers, Ilona Massey and Vera-Ellen

(United Artists, no rel. date set; time, 84 min.)

Although it is not as funny as the previous Marx Brothers comedies, "Love Happy" is filled with enough entertaining nonsense to please those who enjoy the mad antics of these comedians. The story, which has the trio becoming involved with a seductive adventuress who heads an international gang of diamond smugglers, is extremely thin, but it serves well enough as a framework for the Marx hijinks, most of which are amusing. A chase among the roof-top advertising signs of Broadway provides many laughs, but it was obviously designed for the purpose of inserting advertisements for Baby Ruth candy, General Electric lamps, Fisk Tires, Bulova watches, Kool cigarettes, Wheaties, Mobilgas and Mobiloil. Details of the extent of this advertising appear on the editorial pages of this issue. Worked into the proceedings are several song and dance numbers featuring Vera-Ellen and Marion Hutton, as well as a harp solo by Harpo Marx, and a piano solo by Chico Marx. A "Sadie Thompson" dance number executed by Vera-

Ellen is daringly suggestive. This dance, coupled with the fact that some of the dialogue and situations, too, are suggestive, makes the picture unsuitable for youngsters.

What there is in the way of a story opens with Groucho Marx, as a private detective, recounting his experiences in a diamond smuggling case. In flashback, it is shown that Harpo, a mute little clown, spent his time stealing food from the rich in order to feed a poverty-stricken theatrical troupe, headed by Paul Valentine, which was in rehearsal for a new musical show but lacked a wealthy backer. During one of his raids, Harpo pockets a can of sardines that had been used by Ilona Massey, sultry leader of the smuggling gang, to smuggle a priceless diamond necklace into the States. Ilona and her henchmen trace the sardine can to the theatre where the troupe was rehearsing and, in the hope of retrieving the can, she arranges to finance the show. On opening night, Harpo and Chico, a member of the troupe, learn what Ilona was after when they find the diamonds in the sardine can. The gang, learning of their find, attempt to recover the diamonds. This gives rise to a wild chase among the electric signs on Broadway. Groucho, on the trail of the gems, joins the chase and, after many mad antics, it ends with Harpo waltzing off with the diamonds, and with Groucho walking off in the loving embrace of Ilona.

It was produced by Lester Cowan and directed by David Miller from a screen play by Frank Tashlin and Mac Benoff, based on a story by Harpo Marx. The cast includes Raymond Burr, Melville Cooper, Leon Belasco, Eric Blore and others. Adult fare.

"Passport to Pimlico" with an all-British cast

(Eagle-Lion, no rel. date set; time, 84 min.)

An unpretentious but delightfully amusing satirical comedy, produced in Britain. Revolving around the complications that ensue when the people of a London suburb declare themselves to be outside the law after discovering an ancient document that establishes their area as an independent state, the story, though fanciful, is original, and it makes the most of poking sly fun at present-day restrictions in Great Britain and at its diplomatic officials. There is considerable comedy in the manner in which the British officials treat the area as foreign territory, setting up customs barriers and declaring the people to be aliens. Much of the humor is of the sort that is best appreciated by Britishers, but American audiences should get the drift of most of it. Against the picture, however, is the thick Cockney accents employed by the players, making a good part of the dialogue undistinguishable:

When an unexploded bomb is set off accidentally in Pimlico, a London suburb, the explosion unearths a hidden vault crammed with treasure and with a 15th Century Royal Charter decreeing that the area shall be recognized in perpetuity as the sovereign state of Burgundia. It dawns on the residents that they are no longer Londoners, but Burgundians, and that they now had a chance to get away from austerity and restrictions. Consequently, the inhabitants tear up their ration books; the local pub remains open as long as it likes; and the different shops, by putting themselves on the export lists of British firms, buy all the goods they need. The Government, recognizing the legality of the Charter, is powerless to keep the area under control, and the residents, taking advantage of their unique position, cash in on their freedom from restrictions. To bring them to their senses, the Government sets up customs barriers and declares all the residents to be aliens. The Burgundians retaliate by stopping subway trains that pass through their territory and demanding passports from the passengers. In a final counter-move, the Government seals off the territory and cuts off the water and electric supply. Children are evacuated, and the beleaguered Burgundians, though foodless and waterless, refuse to bow to the Government's demands. Their fight for independence wins many sympathizers, who smuggle food and other essentials to them. After a long deadlock, the Government officials, harassed by adverse public opinion, meet with a Burgundian Committee and come to a settlement that is satisfactory to both sides, with the Burgundians declared British subjects and Pimlico English soil.

It was produced by Michael Balcon and directed by Henry Cornelius from an original screen play by T. E. B. Clarke. The cast includes Stanley Holloway, Margaret Rutherford, Hermione Baddeley, Paul Dupuis and other British players. Suitable for the family.

"The Fallen Idol" with Michele Morgan and Ralph Richardson

(Selznick Rel. Org., Nov.; time, 94 min.)

An excellent British-made production. Discriminating adult audiences, to whom the picture seems best suited, should find it to be one of the choice pictures of the year. Brilliantly directed, finely photographed, and realistically acted by the highly competent cast, it is at once a sensitively developed and absorbing drama of the tragic events that grow out of a child's loyalty to an understanding butler, and of his lying to protect the man because of his mistaken belief that he, the butler, had committed a murder. It is a gripping story, emotionally stirring and filled with considerable suspense, particularly in the last half, where the youngster's lying efforts to shield the butler only serve to incriminate him. Every one in the cast is just right, but the acting honors go to Bobby Henrey, a nine-year-old boy, whose performance is nothing short of remarkable, in spite of the fact that he has never acted before. The picture has already won four international film awards:—

Bobby Henrey, son of a foreign ambassador in London, hero-worships Ralph Richardson, the embassy butler, who treats him kindly and fascinates him with tall tales about his "adventures" in Africa. But Bobby feels a strong dislike for Sonia Dresdel, Richardson's wife, a stern, humorless housekeeper, who constantly reprimanded him. Left in charge of Richardson and his wife during his parent's absence from the embassy for a weekend, Bobby, without understanding, stumbles on a secret love affair between Richardson and Michele Morgan, an embassy typist. Richardson tells the child that Michele is his niece, and wins from him a promise to keep their meeting a secret. Miss Dresdel, having had a violent quarrel with Richardson because he had asked her for his freedom, tricks Bobby into telling her of Richardson's meeting with Michele after he inadvertently drops a hint. On the following morning, she pretends to leave London for several days, but returns later and hides in the embassy. Richardson, taking advantage of his wife's "absence," brings Michele to the embassy. Late that night, Miss Dresdel, unable to locate Richardson and Michele in the building, wakens Bobby and beats him to make him reveal their whereabouts. Richardson, hearing the commotion, rushes to the child's aid. He gets into a violent quarrel with his wife, during which she accidentally slips from a high interior window ledge and falls to her death. The bewildered child, witnessing the fall, mistakenly believes that Richardson had killed her. Richardson, after spiritting Michele from the building, reports the accidental death to the police and conceals from them any information that might implicate Michele. Bobby, questioned by the police, fabricates misleading evidence to shield Richardson, but he lies badly and only succeeds in getting the innocent butler deeper into trouble by bringing out the secret affair between him and Michele. Michele takes Bobby in hand and convinces him that he can help Richardson only by telling the truth. Meanwhile the police find a false clue that convinces them that the death had been accidental and, on the basis of that false clue, the innocent butler wins exoneration. Bobby, aware that the clue was false, and having promised that he would tell only the truth, attempts to point out the error to the police, but they brush him off in the belief that he is an inveterate liar.

It was produced and directed by Carol Reed from a brilliant screen play by Graham Greene, based on his own short story, "The Basement Room." Adult fare.

"Holiday in Havana" with Desi Arnaz and Mary Hatcher

(Columbia, October 13; time, 73 min.)

Fair for double bills, not because of the story, but because of the songs, most of which have catchy melodies and are put over in an entertaining way. As to the story, it is trite—it seems as if the author dictated it to a stenographer while half asleep. The spectacular scenes of a carnival in Havana are wasted because of the lack of a strong story. In the picture's favor, however, is the pretty fast action. Desi Arnaz has a pleasing personality and with good stories he could become a favorite. No fault can be found with the director, for no director can make a picture good when the story is poor:—

Arnaz, a busboy in a Cuban hotel, goes to the suite of Mary Hatcher, a famous singer and dancer on her way to Havana to compete for the grand rhumba prize at the annual carnival, to persuade her to accept a song he had composed. Feeling that a busboy had a nerve to approach her daughter, Minerva Urecal, Mary's mother, douses him with a pitcher of water poured through the transom. Arnaz,

thinking that Mary had drenched him, is furious. He manages to obtain a job in the hotel orchestra, and later, when the leader quits, he takes over the band leadership and makes a hit. He persuades the orchestra members to follow him to Havana, where he hoped to find a dancer to join the band. Meanwhile Mary, hounded by her mother to forget Havana and to accept offers to appear on Broadway, slips out of the hotel, borrows a friend's car, and heads for Havana. Her mother, to stop her, notifies the police that she had fled in a stolen car. En route, Mary learns that the police were after her; she hides in Arnaz's bus when she comes upon him and his band. Discovered as a stowaway, Mary, assuming a fictitious name, plays on Arnaz's sympathy and wins his permission to remain on the bus. A strong attachment soon springs up between them. In Havana, Arnaz helps her to elude the police only to find himself faced with arrest. To complicate matters, he learns Mary's real name and, thinking that he had been taken for a sucker, breaks with her. They bump into each other on the day of the carnival and become reconciled after Mary explains that her mother had poured the water on him. At the finish, both dance the rhumba together and win the grand prize.

It was produced by Ted Richmond and directed by Jean Yarbrough from a screen play by Robert Less, Frederic I. Renaldo and Karen DeWolf, based on a story by Morton Grant.

Harmless for children.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946, OF HARRISON'S REPORTS, published Weekly at New York, N. Y., for Oct. 1, 1949.

State of New York.

County of New York.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Al Picoult, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of the HARRISON'S REPORTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933 and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Harrison's Reports, Inc., 1270 Sixth Ave., New York 20, N. Y. Editor, P. S. Harrison, 1270 Sixth Ave., New York 20, N. Y. Managing Editor, Al Picoult, 1270 Sixth Ave., New York 20, N. Y.

2. That the owner is: Harrison's Reports, Inc., 1270 Sixth Ave., New York 20, N. Y.

P. S. Harrison, 1270 Sixth Ave., New York 20, N. Y.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is 2403.

(Signed) AL PICOULT,
(Managing Editor).

Sworn to and subscribed before me this 28th day of September, 1949.

MODESTO F. HELMSTEADT
(My commission expires March 30, 1950.)

the inscriptions were unnecessary. And the proof of it is right in the "Love Happy" press-book, which discloses that tieups were made with the following products even though none are plugged in the picture: Optimo cigars, Hunt's Foods, Guild Wine, RC Cola, Silent Night perfume, Seal-right milk bottle caps and containers, Chromcraft furniture, New Haven clocks, Monsanto chemical products, Jergens Lotion, and Jewel, Columbia and MGM records.

The fact that Mr. Cowan was able to arrange tieups with the manufacturers of these products without plugging them in his picture is proof positive that no producer need resort to advertising in pictures to receive reciprocal plugs. Today, any number of national advertisers will gladly back up a particular picture in their magazine ads, posters, counter displays and other promotional helps if permitted to feature in their advertising a photo of one or more of the picture's stars. In many cases, the stars are compensated for their testimonials. Yet none of these advertisers require that their products or trade marks be plugged in the picture.

One cannot help coming to the conclusion that, even though Mr. Cowan received no money for these ads, as he claims, he must have been influenced to a great extent by the production costs he could save through having the different manufacturers furnish him with certain sets. The furnishing of these sets is, of course, equivalent to compensation for the ads.

From an entertainment point of view, "Love Happy" is a fair comedy and it should satisfy those who enjoy the Marx Brothers' brand of comedy. Many picture-goers will, no doubt, feel resentment because of the advertisements that will be thrust upon them, but such resentment will probably be held to a minimum because of the fairly clever way in which gag situations have been worked into the presentation of the ads.

The danger in this picture, however, lies in the possibility that, if it is accepted by the exhibitors without protest, it may very well prove to be the forerunner of a flood of other pictures with either concealed or sponsored advertising, perhaps not handled as well.

The exhibitors cannot afford to remain silent about advertising in pictures that are sold to them as pure entertainments; their silence will serve only to condone the practice, and in such a case the industry will be in for trouble.

AN OPPORTUNITY TO GAIN PUBLIC GOOD WILL

There is no better and quicker way for one to capture the hearts of the American people than by doing something for children.

November nineteen will be the first annual National Kids Day. On that day there will be a drive to collect funds for the relief of underprivileged children.

The money collected from each locality will be spent for such children in that locality.

The drive will be conducted by the Kiwanis International with its 3025 affiliated locals in the United States and Canada.

The J. Walter Thompson advertising agency will display posters throughout the United States and Canada informing the public of the event, and urging it to support the movement by patronizing the business places of those who had pledged cooperation and support.

The publicity department of each local Kiwanis Club will issue appropriate publicity, and will appeal to the local newspapers for their editorial support, which will no doubt be given in full measure.

The leaders of this movement know of the reluctance of the theatre owners to use their theatres for collecting money from their patrons, no matter how praiseworthy the cause, for picture-goers resent being put into an embarrassing

position while trapped in their seats. For this reason these leaders have adopted a method that will prevent embarrassment, not only to the public, but also to the theatre owners themselves.

The plan is to ask the owners of theatres and other places of amusement, department stores, and many other types of business firms, to contribute to the fund a certain percentage of their day's receipts.

Each cooperating business place will be given a card to display, informing the public of its cooperation.

The theatres, even though they will be asked to contribute about ten per cent of the day's receipts, will not be the losers thereby for the following reasons: every one of the 3025 Kiwanis locals will set out, by appeals in the newspapers and by the use of exploitation stunts, to induce the public to patronize all the stores as well as the places of amusement that will cooperate with them on that day to make the drive successful. Thus the receipts of these places will be far greater on that day than they would be ordinarily.

Suppose, for example, that a theatre takes in regularly on a similar day of an uneventful week, five hundred dollars. The leaders of the movement believe that, with their appeals to the public to come out and support the drive, the receipts may run as high as seven hundred dollars. Now, by giving ten per cent of the seven hundred dollars, or seventy dollars, to the National Kids fund, the theatre will still be left with a handsome profit.

It is understood, of course, that a theatre owner, before pledging to the movement a percentage of his receipts, must obtain the distributor's consent in the event that he should be playing a picture on a percentage basis on the day of the drive. But is there any one amongst you who believes that a distributor—any distributor—will refuse his consent when the percentage of the receipts that he will give up will in no way reduce his take because of the increased attendance? Besides, the theatre owner will not be alone in his efforts to induce the distributor to give his consent; representatives of Kiwanis International as well as the officers of the local clubs will intervene in order to obtain such consent.

It is hardly imaginable that any distributor will refuse to cooperate in such a worthy cause. If one or more distributors should refuse, then the public relations program that the industry is now setting up will be a sham.

You should not wait until a Kiwanis representative approaches you to ask that you donate a percentage of your receipts to the fund on National Kids Day; you should approach the Kiwanis Club yourself. If every one of you should do so, then the good will your theatre and the industry will gain will be immeasurable.

It is my conviction that, by supporting National Kids Day, the industry will profit in more than one way: (1) It will establish a friendly relationship with the Kiwanis Clubs, a most powerful body; (2) it will bring into the theatres a greater number of people than necessary to make up the percentage of receipts that will be donated to the fund; (3) it will bring into the theatres persons who have never gone to a picture show or who have discontinued attending them for some reason; (4) it will gain the good will of the churches; (5) it will gain the good will of other national bodies such as the Rotarians, the Lions, the Elks, the Masons, the Women's Clubs, the Parent-Teachers Associations and many other similar groups; and (6) it will give the industry a chance to show to the American people that the motion picture industry knows how to cooperate in any worthy movement.

Here is the first real opportunity that has presented itself since the industry has taken steps to set up a permanent public relations program to gain genuine good will. It is an opportunity to put a theory into practice.

Ned Depinet, the leader in the public relations move, can do much to overcome any resistance a distributor may offer, if any resistance is encountered.

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OPPORTUNITY KNOCKS—WILL COLUMBIA LISTEN?

In a recent letter to the heads of the Allied regional units, William L. Ainsworth, president of National Allied, had this to say:

"While in Chicago the other evening, waiting for plane accommodations to Columbus, Ohio, I dropped in to see the much heralded picture 'Jolson Sings Again' at the Woods Theatre—by the way, it cost me one buck and two bits.

"In my 35 years in this business, I have always made it a practice to be honest, even if at times it might hurt, so I have taken it upon myself to give you a report on this picture, which might guide you in your dealings with Columbia.

"After seeing pictures all these years, it is only natural that we, as exhibitors, take the show-me attitude when we sit down to look at a picture. I found myself lost in this picture a very few minutes after entering the theatre. It is theatre at its best, on the screen. It brought tears to my eyes and a lump in my throat time and again, and I chuckled and had belly laughs along with the others. I had just a grand time.

"After I left the theatre, and went back to my hotel, I jotted down these notes, which I am sending on to you:

"Boys here's a picture to be proud of. . . . It is not filled with cheap sentiment. . . . It is a down to earth human story of every day life. . . . Columbia can well be proud of this picture. . . . Columbia has a great chance here to do a masterful job in Public Relations. . . . This picture will definitely re-sell the motion picture to many millions throughout this great country of ours. . . . This picture will create a desire for more of the high standard in production. . . . Columbia can, if it will, make it possible for many more millions to see this picture throughout the length and breadth of this land in the largest and the smallest theatres."

"How can Columbia do this? By selling the picture on a basis that will enable every exhibitor, no matter how large or small, to show it at an admission price that will be within the reach of those in all walks of life and still make a legitimate profit for both Columbia and the exhibitors.

"Columbia has a chance to lead the way in this picture. We hope that they will take advantage of this rare opportunity. In other words, instead of a large number of contracts at exorbitant percentages and higher admission prices, a much greater number of contracts on a 'live and let live' basis. Columbia has a chance to create good will with the public and the exhibitors and show a healthy profit for itself."

Although no sales policy on "Jolson Sings Again" has been announced by Columbia, the picture has been and still is being shown in a number of key situations at advanced admission prices.

Under the decision in the Government's anti-trust suit, no distributor may demand that an exhibitor increase his admission prices since such a demand would be deemed price-fixing. Columbia, according to a report in *Variety*, is getting around this problem by selling the picture only in instances where the exhibitor voluntarily offers to boost his admission prices.

Another *Variety* report states that Columbia is demanding the stiffest terms ever sought for a non-roadshow picture.

This writer has learned from a reliable source that, in one situation, Columbia has demanded a minimum guarantee of \$50,000, backed up by a payment bond, for the run of the picture. In another situation, according to this informant, Columbia is demanding 54c from each adult admission. Either one of these deals, as can be readily seen, will compel an exhibitor to increase his admission prices.

At a time when the industry is making an all out effort to win the public's good will and stimulate theatre attendance, the exhibitor, having received from his patrons a fair admission price for pictures that were frequently inferior, cannot help but risk incurring their ill will by demanding of them increased admissions on the rare occasion that a good picture comes along.

Columbia will do well to give thoughtful consideration to Bill Ainsworth's suggestion. There is no question that it has a very valuable piece of property in "Jolson Sings Again," and that it is one of the few pictures available that can be expected to give movie-goers complete satisfaction. By making the picture available to the exhibitors at terms that will enable them to show it to the public at admission prices within the reach of all, Columbia will not only win the good will of the exhibitors but it will also do much to renew the public's faith in motion picture entertainment.

BIGGER AND BETTER THAN EVER

Those who will attend the forthcoming annual convention of Allied States Association of Motion Picture Exhibitors, to be held in Minneapolis on October 24, 25 and 26, should find it to be the biggest convention ever staged by the organization in its long and glorious history.

That the attendance will be greater than ever before is evidenced by the fact that, thus far, 739 new members have been enrolled in the Allied ranks by the twenty regional units in the current membership drive being conducted in honor of Mr. Abram F. Myers, National Allied's distinguished general counsel and chairman of the board.

Allied's goal of one thousand new members in 1949 should be reached easily, according to Charles Niles, chairman of the drive and secretary of the association.

According to Stanley D. Kane, general chairman of the convention, the theme of the three-day meeting is "Victory," and this has three facets: the great victory embodied in the Government's anti-trust suit against the major companies; the victory over ASCAP embodied in the Society's agreement to drop the appeal in the Berger case; and the culmination of Allied's successful membership drive in honor of Mr. Myers.

Many prominent personalities will be in attendance at the meeting. From distribution, definite commitments to attend have been received from William F. Rodgers, of MGM, Al Schwaberg, of Paramount, and Ned E. Depinet, of RKO. Other distribution leaders will, no doubt, be there, and most of them, in addition to making important talks, will be prepared to answer vital questions from the floor.

Included among the stars who have definitely promised to attend are George Murphy, June Haver, Jane Powell, Chill Wills, Roy Rogers and Dale Evans. Acceptances from other screen personalities are still pending, and it is anticipated that several more will be present.

(Continued on back page)

**"Tokyo Joe" with Humphrey Bogart,
Alexander Knox and Florence Marly**
(Columbia, November; time, 88 min.)

A fair melodrama that should do better than average business on the strength of Humphrey Bogart's name. Set in post-war Japan and revolving around the tough American owner of a Toyko "joint" who becomes involved in a romantic triangle and with subversive Japanese plotters, the story is an obviously contrived affair that lacks conviction and is presented in a more or less stereotyped way. Much of the footage is given more to talk than to action, but it does have enough thrilling and suspenseful moments to satisfy those who are not too concerned about story values. Humphrey Bogart, as the rugged, tough-guy hero, does good work in the type of role that has won him popularity with the fans. Sessue Hayakawa, long absent from the screen, makes a suave Jap villain, but is given too much to leering:

Bogart, after distinguished service in the American Air Force, returns to Tokyo after the war to resume operation of a night-club he owned. He learns that Florence Marly, his White Russian wife, whom the Japs had reported dead, was still alive, and that she had divorced him and had married Alexander Knox, an important American occupation official. He learns also that Florence had borne their daughter, now seven years old, whom he had never seen. Bogart bluntly informs Florence and Knox that he will not recognize the divorce and that he is determined to get her back. Through Japanese friends, Bogart is put in contact with Sessue Hayakawa, former head of the Jap Secret Service, who offers him financial backing to start a new freight airline, for which he, Bogart, as an ex-GI, could get a franchise. Suspecting dirty work, Bogart refuses, but Hayakawa compels him to apply for the franchise when he shows him documentary proof that Florence had broadcast Jap propaganda to American troops—an act of treason since she had been the wife of an American. Learning that Florence had committed the treason under threat of harm to their daughter, Bogart, to protect her, reluctantly does Hayakawa's bidding. In the course of events he learns that Hayakawa planned to smuggle in from Korea three former Black Dragon leaders to plot a revolution. He gives this information to the Army authorities and arranges to fly the Dragon leaders to an Army field. Hayakawa, suspecting that Bogart might doublecross him, kidnaps his little daughter and threatens to kill her unless Bogart delivers the leaders by a specified time. Bogart, however, turns the leaders over to the authorities. With but one hour left before his daughter is to be murdered, Bogart succeeds in locating her in Hayakawa's hideout, where, aided by U. S. soldiers, he rescues his daughter and kills Hayakawa, but only at the sacrifice of his own life.

It was produced by Robert Lord and directed by Stuart Heisler from a screen play by Cyril Hume and Bertram Millhauser. Unobjectionable morally.

**"Deputy Marshall?" with Jon Hall,
Frances Langford and Dick Foran**

(Screen Guild, Sept. 24; time, 73 min.)

Good. Although it has been photographed against a western atmosphere, it is really an exciting action melodrama, with several thrilling situations. As is usually the case in pictures of this type, the hero comes upon many outlaws who look and act tough, but he is able to outwit and out-maneuver them, triumphing in the end. Jon Hall makes an impressive hero, interpreting the character with force and realism. Miss Langford is not bad, considering the fact that her part is not so strong. Dick Foran and Russell Hayden, as the villains, impersonate their parts with subdued viciousness. Clem Bevans contributes considerable light comedy. The photography is superb, particularly because of the use of the Garusto lens, which keeps the distant objects in focus as it does the objects near the camera:

Just before he dies in a mysterious shooting, Wheaton Chambers, a railroad employee, hands a map to Jon Hall, a deputy marshall. The circumstances of the shooting cast suspicion on Hall, who does not reveal that he is a marshall. He is questioned by Frances Langford, Chambers' niece, Russell Hayden, her cousin, Dick Foran, the town's big-shot, and Clem Bevans, a jack-of-all-trades. After several run-ins with

Frances and Hayden, Hall meets pretty Julie Bishop, Foran's sister. All show interest in the map, including Joe Sawyer, Foran's henchman. Hall finds reason to arrest Sawyer for the murder, but Foran helps him to escape from jail. Meanwhile both Frances and Julie find themselves attracted to Hall, who shows a preference for Frances. When some of her cattle is stolen and one of her men killed, Hall finds the murder rifle. He checks up on the purchaser of the rifle and traces the ownership to Foran. Hayden, the secret leader of the cattle rustlers, offers Sawyer money to kill Foran. Sawyer informs Foran of Russell's doublecross offer just as Russell enters Foran's home. Hall, who had been hiding in a closet to overhear the conversation, shoots and kills Russell before he can kill the other two. He then shoots it out with Sawyer and Foran, killing Sawyer and capturing Foran. It comes to light that the gang wanted the map to cash in on property over which a railroad was to be built. It ends with Frances and Hall being married by Bevans.

It was produced for Robert E. Lippert by William Stephens, and directed by William Berke from his own screen play, based on Charles Heckleman's novel of the same name. Suitable for all the family.

**"Christopher Columbus" with Fredric
March and Florence Eldridge**
(Univ.-Int'l, October; time, 104 min.)

This British made version of the discovery of America by Columbus, and of his trying experiences in the Spanish Court, is an elaborate production, beautifully photographed in Technicolor. There is no question that it is an interesting subject from an educational point of view and, as such, should be seen by school children everywhere. As a popular entertainment, however, it misses fire, for it lacks action and excitement; it is more a conversation piece than an adventure melodrama. The trouble with the story is that it dawdles too long on the intrigues of the Spanish Court as Columbus seeks financing for his voyage. This part of the film, which takes up almost two-thirds of the running time, is lifeless, and lacking in dramatic punch. The most interesting parts of the picture have to do with the actual voyage, Columbus' troubles with a mutinous crew, and his discovery of the New World, but even these sequences are presented in a static way and are no more than mildly thrilling. The acting of all concerned is competent, and the glittering pageantry of the 15th Century period has been reproduced with painstaking detail, but all this is not enough to overcome the somewhat tedious treatment of a historical subject.

Convinced that he could reach the Orient by sailing West, Columbus (Fredric March), a famous Genoese navigator, arrives in Spain in 1484 and, through the efforts of a kindly priest, gains an audience with Queen Isabella (Florence Eldridge) and pleads for funds to make the expedition. The Queen, intrigued by his conviction and determination, orders the Royal Commission to study his petition. Francisco de Bobadilla (Francis X. Sullivan), a powerful influence in the Court, opposes the petition because of his fears that Columbus' success will affect his personal fortune, which was invested in the Mediterranean sea routes. As a result of this opposition, Columbus becomes the victim of numerous Court intrigues, but after six years his patience is rewarded when the Queen backs his voyage with her personal jewels. He embarks from Spain on August 3, 1492, with three ships, the *Santa Maria*, the *Nina* and the *Pinta*, and after weeks of aimless sailing, during which the crews become mutinous, he reaches the West Indies on October 12. After claiming the New World for Spain and exploring the islands, he returns to Spain and is acclaimed. He is given more ships and many men and sent on a new expedition to colonize the islands. After several years, his enemies, headed by Bobadillo, bring him into disfavor by accusing him of misrule in the New World. King Ferdinand appoints Bobadillo as the new Commissioner, and he sends Columbus back to Spain in chains. Prematurely aged and ill, Columbus is exonerated, but he is not permitted to return to the New World. He leaves the Court broken in body and spirit.

It is a Sydney Box production, produced by A. Frank Bundy and directed by David MacDonald from a screen play by Muriel and Sydney Box and Cyril Roberts.

**"Intruder in the Dust" with David Brian
and Claude Jarman, Jr.**
(MGM, October; time, 87 min.)

A powerful melodrama, one that should attract considerable attention because of its frank and realistic treatment of racial inequality and lynch problems in the deep South. It is not a pleasant entertainment, but it holds one fascinated throughout because of the superb handling of the theme by producer-director Clarence Brown, and the fine acting by the entire cast. Although the picture does not probe into the racial question, its story about a Negro landowner who is framed on a murder charge does, nevertheless, put a powerful spotlight on the ugliest aspects of racial prejudice in its depiction of the sadistic attitudes of the "superior" whites towards the Negro. The action is charged with suspense and excitement from start to finish, and the authentic backgrounds of a typical Southern town lend considerable impact to the drama. Several of the sequences, which deal with the exhumation of a corpse, are extremely gruesome and may prove too shocking to those with weak stomachs:—

Juano Hernandez, a Negro landowner, is arrested for the murder of David Clarke, a local lumberman; Hernandez had been found by the body, and he had in his possession a revolver, from which one shot had been fired. As he is led to jail, Hernandez calls to Claude Jarman, Jr., a white boy he had once befriended, and tells him that he wants to see David Brian, the lad's uncle, who was a lawyer. Although reluctant to defend Hernandez because of the high feeling in town, Brian goes to see him at the insistence of Claude. He is jeered by the townspeople, headed by Charles Kemper, the dead man's brother, with whom everyone agreed that Hernandez, as a "nigger," must be taken from jail and burned alive. Hernandez, unable to get Brian to agree to do an unspecified "chore" for him, tells Brian no more than that the dead man, before being killed, had beaten him to make him identify a man who had been stealing lumber from him. When he refuses to identify the man lest he interfere in white folks' affairs, Brian leaves in a huff. Later, Claude asks Hernandez about the "chore," and he is asked to dig up the body to prove that the bullet was not fired from his gun. The lad, aided by Elizabeth Patterson, an elderly friend, and a young Negro boy, opens the grave and finds the coffin empty. This discovery convinces Brian and Will Geer, the sheriff, of Hernandez's innocence. They set out to find the body and, with the help of Porter Hall, the dead man's father, locate it in the quicksand of a creek nearby. The bullet taken from the body proves Hernandez's innocence. Determined to trap the killer, the sheriff announces that Hernandez had been freed and that he had returned to his cabin. He keeps the Negro in jail, however, and stations himself in the cabin together with Hall. As expected, the real killer arrives to silence Hernandez forever. He proves to be Kemper, the dead man's brother. As Kemper is brought to jail, the townspeople shamefacedly walk away from the building.

The screen play was written by Ben Maddow, based on the novel by William Faulkner. Adult fare.

**"Fighting Man of the Plains" with
Randolph Scott, Victor Jory
and Jane Nigh**

(20th Century-Fox, Nov.; time, 94 min.)

Fair. Although the Cinecolor photography enhances its scenic values and provides an extra selling point, this big-budget western is burdened by a hackneyed story and offers nothing unusual. It should, however, go over well in theatres that cater to the dyed-in-the-wool western addicts who do not mind if pictures of this type are cut from a familiar pattern as long as they have the customary fast-riding, fist-cuffs and gunplay. As an outlaw who turns to the side of law and order, although he does so by means that are ethically questionable, Randolph Scott gives his usual effective performance as a tight-lipped, two-fisted hero. The others in the cast adequately meet the demands of their roles:—

Scott, a member of Quantrell's Raiders during the Civil War, catches up with a man who had killed his brother and

avenges himself by killing the man. After the war, Scott learns that Barry Kelley, a power in the town of Lanyard, Kansas, was the man who had killed his brother, and that he had avenged himself on Kelley's brother by mistake. Scott becomes a fugitive, wanted for murder, and after nine years he is captured by James Millican, a private detective hired by Kelley through an agency. En route to headquarters, Scott and Millican are swept off a ferry during a rough river crossing, and Millican dies. Handcuffed to the dead man, Scott manages to crawl up a river bank, where he is found by Victor Jory and Jane Nigh, partners in a Lanyard gambling house. He assumes Millican's identity, passes off the dead man as himself, and later "resigns" from the detective agency through a field office. With his new identity thus established, Scott settles down in Lanyard, where he is soon appointed as marshall by the townspeople after he courageously subdues a gang of drunken cowboys. This disappoints Kelley, who had Bill Williams, his ruthless henchman, in mind for the job. Scott becomes friendly with Jory and Jane, who reveal that they know his identity but keep it to themselves. In the course of events, Scott learns that Kelley, in cahoots with the town's crooked judge, had hatched a scheme to defraud cattlemen in the area. He breaks up the plot, but in doing so comes to grips with a former member of Quantrell's Raiders, who reveals his identity. Williams, acting on Kelley's orders, takes over the job of marshall, arrests Scott, and prepares to hang him, killing Jory when he interferes. Just then Jesse James (Dale Robertson), an old friend of Scott's, rides into town in the nick of time, rescuing Scott and scattering Williams and his men. It ends with Scott's reappointment as marshall, and with his marriage to Jane.

It was produced by Nat Holt and directed by Edwin L. Marin from an original screen play by Frank Gruber.

Questionable for children because it glorifies outlaws.

**"Zamba" with Jon Hall, June Vincent
and Beau Bridges**

(Eagle-Lion, September; time, 71 min.)

An artificial program jungle thriller, best suited for children at a Saturday matinee, for its story about a young boy lost in the jungle and about his encounters with wild animals provides the kind of thrills the youngsters will enjoy. Others, however, will find it boresome, not only because of the completely far-fetched proceedings, but also because of the ordinary treatment and of the trite dialogue, against which the players put up a hopeless struggle. An effort has been made to work some comedy into the story, but the result is pretty sad. Considerable stock footage of wild animal scenes in the jungle has been blended into the action in a fairly effective way:—

Accompanied by Beau Bridges, her six-year-old son, June Vincent flies over the Belgian Congo, en route to visit her sister, Jane Nigh, who worked in Nairobi. Motor trouble compels both mother and son to bail out of the plane, and they become separated as they land in the dense jungle. June, after a harrowing experience with lions, is rescued by a safari headed by Jon Hall and George Cooper, wild animal collectors, who take the unconscious woman to their compound, unaware that her boy, too, was in the jungle. The youngster, having suffered a head injury that had caused him to lose his memory, is found and adopted by Zamba, a huge gorilla. He lives happily playing with baby chimps and lion cubs, while Zamba, always on guard, protects him from ferocious beasts. Meanwhile June recovers and, aided by Hall and Cooper, starts an intensive search for the lad. Hall locates the boy, but Zamba, always on the alert, prevents the rescue. After many weeks of searching, June meets the child in the jungle, but he does not recognize her and runs away. She pursues him to a cave high in the cliffs, where he lived with Zamba. The gorilla attacks June, and, in the excitement that follows, the boy suffers another blow on the head. He recovers his memory in time to save his mother from death at the hands of Zamba.

It was produced by Maurice H. Conn and directed by William Berke, from a screen play by Barbara Worth.

Harmless for children.

Expected also is an important figure from production.

In true Allied tradition, the Convention will not be one of all work and no play. The social end of the program and the special events planned for the ladies promise to outdo the best ever offered at any Allied convention.

Many changes have taken place in the industry as a result of the decision in the New York anti-trust case, and more changes are to come. The benefits to exhibition have been numerous, but many problems, new and old, still exist. Television, competitive bidding, clearances, public relations, tax matters, insufficient prints, numerous distributor irregularities that are in violation of the decision, and many other problems, all of which have a definite effect on the operations of an independent exhibitor, are slated for discussion so that policies may be shaped to insure a maximum of protection for the exhibitors.

Every exhibitor who can possibly do so should make it his business to attend this important conclave. All exhibitors, whether or not members of Allied, are invited to attend. Make your reservations by either writing or telegraphing to North Central Allied Independent Theatre Owners, 457 Loeb Arcade, Minneapolis, Minn.

THE KIWANIS CLUBS IN BEHALF OF UNDERPRIVILEGED CHILDREN

Last year the Kiwanis Clubs spent nearly one and one-half million dollars in behalf of underprivileged and crippled children. This year they hope to raise many more million dollars to spend for this worthy purpose.

What it means to the youth of this country when an organization such as the Kiwanis International takes an interest in their welfare may be judged by what the Variety Clubs International is doing for a similar purpose and other purposes.

Let us, for example, take up one of the activities—what Variety Club, Tent No. 25, Los Angeles, is doing under the chairmanship of Charles P. Skouras. This tent has spent many thousands of dollars to establish and maintain a Boys' Club, in East Los Angeles, where juvenile delinquency was very high. The Club now has more than twenty-five hundred members. The boys are guided by experts and are taught, not only character, but also trades. As a result, juvenile crimes in that part of Los Angeles have decreased to a negligible number.

Although the Kiwanis International's efforts in behalf of youngsters is similar to the work being done by Variety Clubs International, it is deserving of every one's full support, for the more fraternal and civic organizations engage in bettering the conditions of children the better for the country as a whole.

By the time National Kids Day rolls around on November 19, the Kiwanis International and the National Kids Day Foundation will have spent more than \$125,000 in various fund-raising exploitation methods. And it is hard to estimate so far in advance just how many thousands more will be spent to put over the different events slated for Kids Day, for the 3,030 Kiwanis Clubs in the United States and Canada will be solidly behind the Day, and their 250,000 members—leading business men in 3,030 cities and towns—will be out working to make that Day a howling success, and so will their wives and relatives, as well as the families of their friends. In other words, nearly one million people will be actively engaged in a stupendous effort to put over National Kids Day in a big way.

It is hardly conceivable that the motion picture industry will fail to lend its whole-hearted cooperation to the Kiwanis Clubs, not only because of the worthy cause, but also because of the benefits that will accrue to itself, since the public will be urged to patronize theatres cooperating in the drive. The industry stands to (1) gain new picture-goers; (2) bring back those who have fallen out of the movie-going habit; and (3) gain the good will of the public and of numerous organizations that are interested in the welfare of children. The fact that the industry's cooperation is sought

for so praiseworthy a purpose should be enough to induce every one connected with it to lend his unstinting support even if there were no benefits to be derived from such cooperation.

Don't wait until you are approached by a representative of the Kiwanis Club in your locality; greater credit will come to you and the entire industry if you offer your cooperation before you are asked. But above all, prepare to cooperate, for, as great as the credit for cooperation will be, the discredit will be even greater if the public learned that the motion picture industry refused to support this drive.

"Rusty's Birthday" with Ted Donaldson, John Litel and Ann Doran

(Columbia, Nov. 3; time, 60 min.)

More entertainment is packed in this "B" picture than in many a million dollar production. There is a gulp in almost every situation, for the story deals with matters that affect the human emotions deeply. As is usually the case with the "Rusty" pictures, there is a human mother and father, a good son, and an intelligent dog. In this picture there is more—the cast is augmented by Jimmy Hunt, an appealing five-year-old youngster, who should capture the hearts of every one, and by Mark Dennis, a clean-cut 'teenaged lad. Most of the "gulps" concern little Jimmy, who lives in a make-believe world of his own and becomes so attached to Rusty that he will not believe that the animal is not his own dog. The closing scenes, which show Ted Donaldson and his parents presenting Jimmy with one of Rusty's pups, should move people to tears of joy. In addition to being a highly emotional entertainment, the picture conveys a subtle moral lesson, not only for children, but also for grown-ups, in that it shows by example and not preaching that it is unjust for one to judge people unless one has the facts. The direction is fine, and the acting so good that one feels as if he is present in a real-life occurrence:—

In pursuit of a prowling tramp, Rusty, Ted's dog, has the tables turned on him when the tramp pretends to be his owner and sells him to a woman in a trailer. The woman drives off with Rusty, but the dog manages to escape and heads for home. Wandering into the woods, Rusty falls into a pit. He is rescued by Jimmy, who was camping nearby with Ray Teal, his father, and Mark, his brother. Thinking that Rusty is the dog he had been dreaming about in his make-believe world, Jimmy urges his father to take Rusty along in their delapidated car, in which they traveled around the country trying to make a living. Teal, a widower, agrees. When they make a stop in Ted's home town, Rusty is seen by Ted, who attempts to take him away from Jimmy. The child refuses to release the dog and, on an accusation by Ted, the police arrest the trio for stealing Rusty. Teal, after being acquitted of the charge, becomes friendly with Ted's parents (John Litel and Ann Doran), and makes a deal to take care of a piece of their farm land on a profit-sharing basis. He and Mark go to live in a small shack on the farm, while Jimmy remains in Ted's home. His parents' liking for Jimmy makes Ted a bit jealous. One day Teal is stricken with appendicitis, and Mark, finding no one at Litel's home, has to break in to get some ice for his father. Found there by Ted and accused of being a thief, Mark gets into a fist fight with Ted and is accidentally knocked unconscious. Ted's parents arrive and, after reviving Mark and hearing his story, rush his father to the hospital. Meanwhile the tramp, picked up by the police, confesses the part he had played in Rusty's disappearance. Ted, realizing how cruel he had been, apologizes to Mark and they become fast friends. He even makes a supreme sacrifice by offering to give Rusty to Jimmy, but his parents come up with a better solution by presenting Jimmy with a puppy, son of Rusty. The beaming youngster returns to live with his father and brother, leaving Ted a happy boy.

Wallace MacDonald produced it, and Seymour Friedman directed it, from a screen play by Brenda Weisberg.

Excellent family fare.

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A GREAT JOB OF PUBLIC RELATIONS

What may very well be termed a new era in motion picture publicity and public relations has been instituted by Cecil B. DeMille and Paramount Pictures in conjunction with the promotion of Mr. DeMille's epic production, "Samson and Delilah."

The promotion plan, to say the least, is ingenious, for, in addition to garnering much dignified publicity for the picture, it is winning a new respect and appreciation of the motion picture industry as a whole by illustrating in positive terms just how valuable the industry can be in the field of public service.

Briefly, the promotion plan is this:

In making "Samson and Delilah," Mr. DeMille and his staff spent fourteen years researching the Minoan Civilization, with the result that, today, DeMille and Paramount have collected as much data on this little known civilization as any institution in the United States. Rather than store this data away to collect dust, the idea was conceived to make it available to schools, colleges, churches and other organizations, if they wanted it.

Accordingly, an arrangement was made with Mr. Henry Wilcoxon, one of the picture's stars, to make a tour of some 41 cities throughout the United States and Canada to present the plan, together with other revelations of the picture, to the following groups, whose members represent the true leaders of public opinion: (1) Women's clubs and organizations; (2) churches and church organizations; (3) private, parochial and public schools; (4) motion picture exhibitors; (5) press, radio and television; and (6) manufacturers and designers of the fashion groups and retail outlets.

Thus far Mr. Wilcoxon has appeared in 14 cities. He spends two days in each city and lectures at three meetings each day. He makes what he calls a "basic talk" to each group, after which he discusses the picture, using scenes blown up into slides. He points out the painstaking efforts that went into the production to assure an authentic reproduction of the period, as well as the care taken to make sure that, as a Biblical drama, it is given no false interpretations. His talk is presented in so interesting a fashion that it leaves the audience with a new slant on the great contribution made by the industry, not only as a medium of entertainment, but also as an educational force.

To the women's clubs, Mr. Wilcoxon offers a series of six or more recorded lectures on different topics, such as "The Minoan Civilization," "Drama and The Holy Bible," and "Where Fashions Come From," all to be recorded by famous lecturers and distributed by

Good Housekeeping. He offers to provide also a group discussion guide and visual exhibits.

To the schools in each city he visits, Mr. Wilcoxon puts forth a plan to adapt the research material collected on the Minoan civilization into modern teaching systems by the use of film strips, study guides, study charts, miniature stills for essay illustrations, art competition and other audio-visual aids.

To the churches and church organizations, he outlines a method whereby, through the use of the same modern teaching aids offered to the schools, Sunday School classes, Bible Study Groups, and young peoples organizations of all faiths could generate and sustain interest in the Bible as living literature.

In his presentation to the press, radio and television people, Mr. Wilcoxon, after outlining the overall campaign, does not leave them with any publicity material, such as stills or prepared publicity releases. Instead, he asks them to help the motion picture industry avoid stereotyped promotions and solicits their ideas as to the kind of stories, art work and other forms of cooperation that they can best use to improve their feature sections, amusement pages, and television and radio shows in general. The unusual approach to this group has resulted in some of the most favorable publicity the industry has ever received.

To the fashion groups, Mr. Wilcoxon, through the use of slides, presents sketches by Edith Head, Paramount's studio designer, showing how adaptations of the picture's period costumes and accessories in modern dress can influence style trends.

The tour thus far has been an overwhelming success. Mr. Wilcoxon is a fine, intelligent speaker, and his sincerity and friendly approach have made a deep impression on every one of the hundreds of groups he has so far addressed. Every person who has heard him has left the meeting, not only with the feeling of having been offered research material that will be invaluable to his or her group, but also with a genuine feeling of new respect for the motion picture industry as a whole.

In every one of the cities visited, the exhibitors, to a man, have greeted the promotional activity with rare enthusiasm, hailing it as the best public relations job ever done, with all noting that it was done in extremely good taste.

Paramount and Mr. DeMille are to be congratulated for a great forward step in bringing about a new order of promotion, one that creates a fine advance interest for a picture by illustrating how valuable a service the industry can perform in the public's behalf. It is to be hoped that the other film companies will make a close study of this highly successful campaign, and that they will use it as a model to guide them in their future promotion of pictures.

"Samson and Delilah" with Hedy Lamarr, Victor Mature and George Sanders

(Paramount, no rel. date set; time, 128 min.)

Excellent! Cecil B. DeMille, whose name is synonymous with spectacular productions, has produced another major historical extravaganza in "Samson and Delilah." Beautifully photographed in Technicolor, it is an impressive and magnificent production that reflects credit on Mr. DeMille and all others concerned in its making. Being a Biblical drama, great care was required to avoid either exaggerating or shading down certain scriptural incidents lest offense be given to different racial and religious sects. Mr. DeMille has succeeded, not only in keeping the story authentic, but also in presenting it in a highly entertaining way. Its combination of spectacularity and human interest will grip the attention of all movie-goers.

The story, which takes place in 1100 B.C. in the Land of Dan, on the island of Crete, depicts Samson (Victor Mature) as a rugged young shepherd of massive strength, a Danite, whose people, having been held in subjugation by the Philistines for forty years, looked to him to free them from tyranny. Briefly, the action shows how Samson, by a feat of great courage and strength (killing a lion with his bare hands), wins the consent of the Saran (George Sanders), the Philistine leader, to marry Semadar (Angela Lansbury), a beautiful Philistine woman, only to lose her to Ahtur (Henry Wilcoxon), a Philistine warrior, as the result of the treachery of Delilah (Hedy Lamarr), Semadar's sister, who secretly wanted Samson for herself. Samson's rejection of Delilah when she is offered to him as a substitute for Semadar starts a riot that ends with the death of Semadar and the destruction of her home. In the months that follow, Samson successfully eludes capture, while Delilah, who had vowed to destroy him, becomes the favorite of the Saran. In a scheme compounded of love and hate, Delilah sets out to trap Samson. She does her work well, winning his love and then betraying and capturing him. Blinded by the Philistines and shorn of his hair, from which he drew his great strength, Samson is chained and tortured until brought to the temple, where the festive Philistines heap new indignities upon him to force him to bow before their fiery idol. Delilah, shocked by the sight of the blinded Samson, feels deep remorse. She goes to his side and, pretending to take part in the torment, professes her love. He asks her to lead him to the columns supporting the huge temple. Once there, he prays to the Lord for new strength and, in a frightening display of massive strength, he loosens the columns, causing the temple to crash down, not only on his enemies, but also on Delilah and himself.

The destruction of the temple is a piece of realism such as has seldom been attained in other spectacular productions. Other thrilling sequences that will linger long in one's memory are the ones where Samson, with nothing more than the jawbone of an ass, slays one thousand Philistine warriors, and where he strangles a huge lion with his bare hands in a battle to the death. The situations in which he is blinded and tortured are dramatic and pitiful. Victor Mature, as Samson, is superb. Hedy Lamarr, too, does a fine job, as do all the other actors in the very large cast.

It was produced and directed by Mr. DeMille from a screen play by Jesse Lasky, Jr. and Frederic M. Frank, based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16. Excellent for all.

"My Foolish Heart" with Susan Hayward and Dana Andrews

(Goldwyn-RKO, no rel. date set; time, 98 min.)

This romantic tear-jerker should go over with women. Some men, too, will undoubtedly like it. But it does not seem to be a picture for 'teen-agers, except for those who are attracted by sex implications. The story, which revolves mainly around the romance between a young couple, with the boy-friend killed during the war without knowing that his sweetheart was to bear his child, is old-fashioned. Similar stories have been produced in the past many times. Nor has this version been given a novel treatment. The story is told in retrospect; it starts when the heroine is about to leave her husband, whom she married to hide her shame. As she packs her clothes, an old gown brings back memories of the time she had first met Dana Andrews, her dead sweetheart. The picture suffers because of this method of telling the story, for Susan Hayward is first presented to the audience as a tough dipsomaniac, with no excuse for her shabby treatment of her husband. Her manner serves to deprive her of sympathy. The direction and acting are very good:—

Having become an "afternoon tippler," Susan treats her 7-year-old daughter (Gigi Perreau) unkindly, and shows great disrespect for Kent Smith, her husband. Smith, un-

able to stand her manner any longer, asks Susan for a divorce and demands custody of the child. Furious, Susan is about to disclose to him that Gigi is not his child, but Lois Wheeler, a close friend, persuades her to keep her secret. As she packs up to leave, an old evening gown awakens memories in her. She recalls a New York hotel, in 1941, at which time she was almost in tears because of a catty remark made about her ordinary gown. Andrews, a dinner-jacketed party-crasher, who understood her despair, had restored her good spirits by waltzing with her. He had communicated with her several days later, and she had sneaked out of school to keep a rendezvous with him. A month later, he had been drafted. They had made the most of one of his short leaves and had ended the evening with a kiss in the dormitory elevator, where the shocked dean (Edna Holland) had found them, and had brought about her expulsion. Susan's parents (Robert Keith and Jessie Royce Landis) had come to New York to meet Andrews and take her back to Boston, but her understanding father, knowing that she would be unhappy, had permitted her to remain in New York to be near Andrews' camp. With the advent of the Pearl Harbor attack, Andrews, before being shipped overseas, had spent a 7-day leave together with Susan in a last whirl of excitement. Aware that she was pregnant, Susan did not have the courage to tell Andrews. A letter from Andrews asking her to marry him had reached Susan shortly after his death in an air crash. Lois, to shake Susan out of her melancholy, had taken her to a dance, where she had met Smith. Although she did not love him, she had accepted his marriage proposal to hide her shame. As her thoughts come back to the present, Susan realizes that she had been cruel. She agrees to Smith's demands and suggests that he marry Lois, who had long been in love with him. It all ends on a happy note with Lois and Smith agreeing that Susan should keep Gigi.

Samuel Goldwyn produced it and Mark Robson directed it from a screen play by Julius J. and Philip G. Epstein, based on a story by J. D. Salinger. Adult fare.

"Bride for Sale" with Claudette Colbert, Robert Young and George Brent

(RKO, no release date set; time, 87 min.)

A pretty good zany type of comedy. The highly improbable plot, which revolves around the efforts of two men to teach an admitted gold-digger a lesson, only to become rivals for her love, is generally a collection of situations that have proved laughable in similar comedies, and in this case they make for light and amusing farcical doings. A good part of the action is in a slapstick vein, but it is well done and offers many laughs. Moreover, it has snappy dialogue and moves at a fast pace. A highly hilarious slapstick sequence is a mixup between the principals and Max Baer, as a wrestler, in a fish market brawl:—

To improve the efficiency and discipline of his big accounting and income-tax firm, George Brent engages, sight unseen, a highly recommended ex-Army Major as his office assistant. He is jolted when the major turns out to be Claudette Colbert, a former WAC officer, but her expertise in tax matters reassures him. He soon becomes disturbed, however, when an unusual number of his wealthiest clients come to the office for private interviews with Claudette; he accuses her of trying to lure them away to set up her own office. Claudette denies the accusation but admits that her one aim in examining the private records was to find herself a husband whose financial status, tastes, and habits would be to her liking. Shocked by her cold-blooded attitude towards marriage, and seeking to retain her invaluable services, Brent gets in touch with Robert Young, a wealthy college pal who had become an archaeologist, and persuades him to help teach Claudette a lesson. Young, posing as a new client, has no trouble making a date with her once she sees his tax return. He deliberately involves her in several mad-cap adventures in the hope that the experience would cure her, but it only redoubles her determination to get him. Before long, however, both find themselves falling in love. Meanwhile Brent, too, falls in love with her, and resorts to tactics aimed at squeezing Young out of the picture. The whole scheme becomes clear to Claudette when she accidentally discovers that Brent and Young are old college chums; she grimly decides to even matters by accepting both their marriage proposals. Her tactics cause them considerable embarrassment, and before long both men slug it out in a terrific brawl. At the finish, she chooses Young.

It was produced by Jack H. Skirball and directed by William D. Russell from a screen play by Bruce Manning and Islin Auster, based on a story by Joseph Fields and Frederick Kohn. The cast includes Gus Schilling, Charles Arnt and others. Harmless for children.

"That Forsyte Woman"
with Greer Garson, Errol Flynn,
Walter Pidgeon and Robert Young

(MGM, November; time, 112 min.)

Lavishly produced and finely photographed in Technicolor, this period drama catches the true flavor of 1880 London, but as entertainment it is no more than fairly absorbing. It will have to depend greatly on the drawing power of the stars, and on the popularity of John Galsworthy's novel, "The Forsyte Saga," on which the story is based, for most picture-goers will find it rather heavy, slow-moving and singularly lacking in emotional appeal. Revolving around the frustrated love between a married woman and the fiance of her husband's niece, the story offered ingredients for tense drama, but as presented it comes through with a minimum of emotional impact. The trouble seems to lie in the improper development of the characters, who somehow do not impress one as being real people. Moreover, the story has a tendency to ramble, and the abrupt cutting of some of the sequences is confusing.

The story, told partly in flashback, depicts Walter Pidgeon as a prominent artist, ostracized by his very proper London family because of behavior that did not meet with their standards. His daughter, Janet Leigh, had been raised by the family after her mother's death, and she was not permitted to visit Pidgeon. Errol Flynn, Pidgeon's cousin, a stuffy fellow, marries Greer Garson, a piano teacher, despite the objections of the family, which felt that he should marry for position and not for love. A strong attachment grows up between Greer and Janet, who asks her aid in getting the family to accept Robert Young, a carefree young architect, with whom she was deeply in love. Through Greer's efforts, the family agrees to Janet's engagement to Young. Attracted by Greer's charm and beauty, Young falls in love with her, despite her efforts to discourage him. He is brought into closer contact with her when Flynn gives him a contract to design a new home, and he pursues her secretly but ardently. Greer, unhappy with Flynn, resists her desire for Young because of his engagement to Janet. She visits Young secretly to urge him to forget about her, and is seen entering his apartment by Janet, who suspects the worst. Furious, Janet informs Flynn. When Greer returns home, Flynn mistreats her, then sends for Young. The two men have a violent quarrel after Young openly declares his love for Greer. Meanwhile Greer had gone back to Young's apartment, where she meets Pidgeon, who had come to censure Young for his treatment of Janet. Shortly thereafter Flynn comes to the apartment and informs them that Young, in his haste to follow Greer, had been accidentally killed by a carriage. Greer, heartbroken, refuses to return home with Flynn and goes instead to Pidgeon's studio. Five years later, in a quick shift of scene, Greer is shown living in Paris, happily married to Pidgeon.

It was produced by Leon Gordon and directed by Compton Bennett from a screen play by Jan Lustig, Ivan Tors and James B. Williams. Adult fare.

"The Reckless Moment" with Joan Bennett and James Mason

(Columbia, November; time, 82 min.)

Just fair. It is a rambling thriller that promises more than it delivers. The story, which revolves around the efforts of a mother to cover up a murder she presumes her headstrong daughter had committed, does have its moments of suspense, but on the whole it shapes up as an artificial concoction of murder and blackmail that is highly theatrical and lacking in conviction. The blackmail angle, which is dragged in by the ear, is particularly unbelievable, and even more unrealistic is the love one of the blackmailers feels for the distracted mother, even to the point of sacrificing his life to free her from her dilemma. The direction and acting are no more than adequate.

With her husband away on a business trip, Joan Bennett finds it difficult to control Geraldine Brooks, her 17-year-old daughter, who had become infatuated with Shepperd Strudwick, a shady Los Angeles character. Strudwick, when asked by Joan to leave her daughter alone, calmly asks for payment. He then arranges to meet Geraldine in a boathouse near her home on Balboa Bay, and tries to make a deal whereby he would get money from her mother but would continue to see her just the same. Geraldine, infuriated, hits him with a flashlight. As she flees to her house, Strudwick stumbles and pierces his body on an anchor. Joan, discovering him dead on the following morning, believes that Geraldine had killed him; she hides the body on an island across the bay, where the police find it a day later. Matters become complicated when Roy Roberts, a vicious money-lender, sends James Mason, his lieutenant,

to Joan to collect \$5,000 in exchange for some incriminating letters that Geraldine had written to Strudwick. Mason explains that Strudwick had borrowed the money from Roberts, leaving the letters as collateral, and that Roberts wanted the money now that Strudwick was dead. Mason, attracted to Joan, is unable to side-step his task, but he does all he can to give her enough time to raise the money. In the several days that follow, her efforts to raise the money fail. Meanwhile Mason, deeply in love with her, becomes ashamed of his part in the blackmail. He tries to stall Roberts, but the ugly and truculent fellow ignores him and goes to Joan's home. There, he demands the money immediately under threat of giving the letters to the newspapers. Mason, to protect Joan, strangles Roberts to death. He returns the letters to Joan, then drives away with Roberts' body. He speeds down the road, hits a tree, and wrecks the car. Pinned under the wreck, Mason, before he dies, solves Joan's problems by confessing to a policeman that he had killed both Roberts and Strudwick.

It was produced by Walter Wanger and directed by Max Opuls from a screen play by Henry Garson and Robert W. Soderberg, based upon the Ladies Home Journal story, "The Blank Wall," by Elisabeth S. Holding. Adult fare.

"Beyond the Forest" with Bette Davis, Joseph Cotten and David Brian

(Warner Bros., Oct. 22; time, 96 min.)

An extremely sordid drama, one that seems to have been made for the sole purpose of giving Bette Davis an opportunity to demonstrate her emotional abilities. The viciousness of some of the characters Miss Davis has portrayed in her time is puny when compared to the one she portrays in this picture. A treacherous woman, swayed by twin emotions of lust and selfishness, the characterization stands out as one of the most detestable ever seen on the screen. She is completely void of sympathy, for there is no valid reason for her morally offensive behavior. The only principal character who wins the audience's sympathy is Joseph Cotten, as her tolerant husband, whom she forsakes to continue a clandestine affair with a wealthy man. As a character study of an evil woman, and as an exposition of animal passions running wild, the picture has considerable merit, but it cannot be considered wholesome or appealing entertainment for the majority of picture-goers. (EDITOR'S NOTE: The National Legion of Decency has placed the picture in the C or Condemned classification, because "the sordid story it tells uses, in a morally offensive manner, subject matter considered morally dangerous and unfit for entertainment. . . . It contains suggestive situations and costuming. Moreover, the film lacks sufficient moral compensation for the evils portrayed"):

Married to Cotten, a doctor in a small Wisconsin lumber town, Bette makes no secret of her discontent with small-town life, and with her husband's meagre medical practice. Unknown to Cotten, Bette had been carrying on a secret clandestine affair with David Brian, a wealthy Chicago industrialist, who owned a magnificent hunting lodge in the woods nearby. She hounds Cotten for enough money to buy some decent clothes and go to Chicago, but he is unable to give it to her. She solves the problem by belaboring his patients, without his knowledge, to pay up their doctor bills. Infuriated, Cotten gives her the money and tells her not to come back again if she leaves. She goes to Chicago, determined to divorce Cotten and marry Brian, but suffers a great disappointment when Brian informs her that he had become engaged to a society girl. Disillusioned and ill, she returns to Cotten, who nurses her back to health. Several months later Bette discloses that she is going to have their baby. Minor Watson, caretaker of Brian's lodge and an old friend of Cotten's, invites him and Bette to attend a party at the lodge in honor of his daughter, Ruth Roman. At the party, Bette meets Brian once again. He tells her that he had broken his engagement and had come back for her. Wildly happy, she agrees to elope with him on the following day. Watson, having overheard their conversation, warns Bette that he will tell Brian about her pregnancy unless she abandons her plan. To keep him quiet, she deliberately shoots him dead the next morning during a hunting party. She claims that the killing was accidental and is acquitted on that ground. In her determination to win Brian, she goes to an abortionist but is stopped in time by Cotten. She succeeds, however, in ridding herself of the unborn baby by leaping down a steep hill. The self-induced miscarriage leaves her deathly ill and, despite Cotten's warning to stay in bed, she attempts to catch a train for Chicago. On the way to the station, she dies in the gutter.

It was produced by Henry Blaik and directed by King Vidor from a screen play by Lenore Coffee, based on the novel by Stuart Engstrand. Strictly adult fare.

BOOKING OF "HAMLET" WORTHY OF CONSIDERATION

Laurence Olivier's "Hamlet," which is now in its second year at the Park Avenue Theatre, in New York, and which is said to have grossed nearly two million dollars in its first year of release, has been booked by the Fox-West Coast circuit of some 280 theatres, according to a joint announcement made this week by Nate J. Blumberg, president of Universal-International, distributor of the picture, and Charles P. Skouras, president of Fox-West Coast Theatres.

In announcing that his entire circuit will play "Hamlet," Mr. Skouras stated that the exhibition of the picture was one of the most effective ways to improve public relations, for, since the picture is one of the greatest artistic achievements of the screen, its showing in any theatre is a real community service.

Many exhibitors, although they agree that "Hamlet" is a picture of extraordinary quality, look upon it as a picture that has no place in the average theatre catering to mixed audiences, but they concede that it does fit in small theatres that cater to the "arty" crowd, particularly the lovers and students of Shakespeare's works.

But when an astute showman like Mr. Skouras books the picture for his entire circuit, most exhibitors will look upon his move with more than passing interest, for he must be confident of the picture's box-office potential in his theatres, particularly since he has already shown the picture successfully in several of his theatres during the first year of its release.

Since "Hamlet," unlike most "arty" pictures, is one that has been widely acclaimed, not only by motion picture critics, but also by editorial writers in the newspapers and magazines, as well as by educators throughout the country, and since it has won Academy Awards for the best picture and best acting of the year, many exhibitors will do well to examine their own situations to determine whether or not it will pay them, from the standpoint of both box-office and prestige, to book the picture for a special engagement. The determining factor, of course, is whether the community has enough people of the type who will be attracted to a showing of this film.

Aware that "Hamlet" is the type of picture that requires special handling, and that it has to be properly merchandised by the exhibitor if he is to derive the maximum gross receipts possible, Universal-International has prepared a very fine manual to help the exhibitor conduct a profitable selling campaign.

This manual was prepared only after the picture had been played in hundreds of engagements in large and small towns throughout the country, and after the experiences of the exhibitors in selling the picture had been fully analyzed. The result, to quote the manual, is "the best of 500 'Hamlet' campaigns compiled into 5 easy steps to a successful 'Hamlet' engagement."

The five-step campaign outlined in the manual covers (1) roadshow operation (if an exhibitor desires to play the picture on a two-a-day, reserved seat basis), in which he is given specific advice on how to adapt his theatre and his staff to every phase of this operation; (2) special promotion, which covers promotion ideas to attract students in high schools and colleges, as well as members of different organizations, such as women's clubs, drama societies, fraternal clubs, Parent-Teacher associations, etc.; (3) publicity, which covers prepared stories and stills for use in local newspapers; (4) advertising, which takes in the different ad mats available for insertion in news-

papers; and (5) exploitation, which covers a half-dozen of the simplest and most effective exploitation tie-ups that have been developed in other "Hamlet" engagements. In short, the manual offers a step-by-step, proved approach to the selling and playing of "Hamlet," one that may very well double the receipts that would be garnered normally through lackadaisical or routine merchandising. Exhibitors who are interested may obtain a copy of this manual by writing directly to Universal-International Pictures, 445 Park Avenue, New York 22, N. Y.

If there are enough people in your community to appreciate an artistic interpretation of one of Shakespeare's greatest works, a special engagement of "Hamlet" may prove profitable, not only in dollars and cents, but also in good will gained for helping to further the cultural life of the community.

"A Kiss for Corliss" with Shirley Temple and David Niven

(United Artists, no rel. date set; time, 88 min.)

A moderately entertaining comedy-farce that does not rise above the level of program fare. It is a follow-up to "Kiss and Tell," produced by Columbia in 1945, but it does not match the entertaining qualities of that picture. For one thing, the story is thin and unbelievable, and for another, the comedy, for the most part, is forced. In its favor is some clever dialogue and the fast-moving action, but the slapstick situations and the exaggerated characterizations, though funny at times, fail to excite the merriment intended. The players do fairly well considering the fact that they are weighed down by hackneyed material.

Revolving around Shirley Temple, as the impressionable 'teen-aged daughter of Tom Tully, an excitable attorney, the story has her becoming innocently involved with David Niven, a notorious playboy who had just divorced his third wife, whom Tully had represented in court. This is brought about by a series of contrived complications whereby Shirley, to make her boy-friend (Darryl Hickman) jealous, writes into her diary several mythical happenings indicating that Niven wanted to make her his fourth wife. These entries come to light when Shirley, after being caught in a gambling raid with Darryl and staying out all night, feigns amnesia so as not to tell her father that she had been in a gambling joint. Niven, seeking to avenge himself for the bad time Tully had given him in court, goes along with the gag, confident that Tully's abhorrence of him will prevent the actual marriage. Tully, though outraged at the idea of having Niven for a son-in-law, makes definite plans for the marriage when Niven admits his "guilt" in leading Shirley astray. Shirley, to save the situation, confesses the hoax to her father, but Niven had done such a god job of going along with the gag that Tully refuses to believe her. After many more complications, the truth comes out on the day set for the marriage when Darryl gets up enough nerve to confess that he had been out with Shirley all night. What was intended as a marriage ceremony winds up as a free-for-all fight, with both Niven and Tully ending up with black eyes while Shirley and Darryl slip off by themselves.

It was produced by Colin Miller and directed by Richard Wallace from a story and screen play by Howard Dimsdale, based on the character "Corliss Archer" created by F. Hugh Herbert. The cast includes Virginia Welles, Gloria Holden and others.

Unobjectionable morally.

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SALES POLICY ON "JOLSON SINGS AGAIN" DRAWING BITTER OPPOSITION

Abe Montague, Columbia's general sales manager, had better get set for the fight of his life, for the organized exhibitors throughout the country are up in arms over his sales policy on "Jolson Sings Again." They charge that the terms are so high that, if an exhibitor wants to book the picture, he is virtually compelled to increase his admission prices.

The sales methods employed by Columbia in offering this picture to the exhibitors were blasted in no uncertain terms this week by both National Allied and Theatre Owners of America.

Allied's action was taken at its national convention, held this week in Minneapolis, following an announcement that Montague failed to respond to a telegram in which he was given an opportunity to defend his sales policy before adoption of a resolution. In the telegram, Montague was told that a number of exhibitors had reported that "Jolson Sings Again" was being offered at a rental of 60%, which automatically required increased admission prices, or that Columbia required a guaranteed increased fixed admission price as a condition of bidding for the picture.

Montague's failure to respond to the telegram unloosed a vociferous blast against Columbia from the convention floor, after which the convention adopted unanimously the following resolution:

"It has come to the attention of this body that Columbia in the sale of 'Jolson Sings Again' is using in the various film exchange areas direct and indirect measures calculated to compel increased admission prices against the will of the exhibitors.

"Our first reaction was amazed incredulity that a film company which had fought this issue in the courts for ten years should now defy the decision of the Supreme Court that this very practice is illegal.

"Now, at the very time when the industry is rallying all its branches in the campaign to improve public relations, Columbia advertises its indifference to such efforts by attempting to force its customers to obtain from the public a greater price for its pictures than the exhibitors feel necessary or desirable. The first gun in the public relations program appears to be aimed in the wrong direction.

"This convention hereby goes on record as entirely opposed to any dictation whatsoever by any film company in the matter of admission prices and specifically requests the directors and officers to collect, if possible, legal evidence concerning this movement, to file

such evidence with the Attorney General of the United States, and request prompt action."

The TOA action was taken this week at a meeting of the organization's Distributor-Exhibitor Relations Committee. In a prepared statement given to the trade press, the committee stated that it "viewed with alarm and condemned the sales policies adopted by Columbia in the licensing of the picture 'Jolson Sings Again' because these sales policies, namely, demanding of a stipulated sum for each admission ticket sold, or demanding an excessive percentage of the gross receipts, or other inequitable terms and conditions, compel the exhibitor to raise his admission prices in order to show the picture. These sales policies, in the opinion of TOA's general counsel, Herman M. Levy, are violations of the law. . . ."

The statement added that the committee members firmly believed "that the theatre owner must be the sole judge of when he should advance his admission prices, and that the distributor may not legally, directly or indirectly, dictate the policy."

A sub-committee was appointed to seek an immediate conference with Columbia "for the purpose of bringing these matters personally and emphatically to its attention so that these practices may be discontinued." The action, said TOA, was in line with the organization's expressed policy of seeking amicable adjustment of its problems before considering relief through litigation.

With both National Allied and TOA on the war-path, Abe Montague would do well to reconsider the sales policies he has set up on "Jolson Sings Again," for, though he may succeed in getting profitable bookings at advanced admissions in a number of situations, such profits will not be enough to offset the profits that will be lost as a result of the formidable opposition that can be put up by these two powerful exhibitor organizations.

There is more to this exhibitor protest than the mere buyer-and-seller wrangling in which each tries to get the best terms; it is an effort to nip in the bud an attempt by a distributor to circumvent the Supreme Court's ban on price-fixing. Additionally, the exhibitors know that today, when every effort is being made to combat the decline in theatre attendance, it will be suicide for them to hit the movie-goers with an increase in admission prices for a better-than-average picture, particularly since they pay regular prices for pictures that are frequently sub-standard, and for which no cut in the admission price is offered.

Columbia, as much as any other company, and perhaps more, has produced its share of poor pictures and has, therefore, contributed to the box-office de-

(Continued on back page)

"Challenge to Lassie" with Donald Crisp and Edmund Gwenn

(MGM, December; time, 76 min.)

"Quaint" is the word for this latest Technicolor Lassie picture, which is ideal fare for theatres that have played the previous Lassie films with success. The story, which has the simplicity of a bedtime tale, is pleasant and appealing, and it should be a treat for dog-lovers everywhere, particularly children. Most adults, however, will probably find its unhurried and unexciting pace too tame, and its sentiment a bit too sticky. Outstanding about the picture are the excellent production values and the magnificent outdoor scenery, enhanced by the very fine Technicolor photography. Edinburgh in 1859, at which time the story takes place, is depicted in a most effective way. Lassie, the remarkably intelligent collie dog, is very good. Heartwarming performances are turned in by Donald Crisp and Edmund Gwenn as two elderly Scotsmen who befriend Lassie:—

Chased by a larger dog through the streets of Edinburgh, Lassie, a stray collie pup, is rescued by Donald Crisp, a kindly sheepherder. Edmund Gwenn, a restaurant owner and Crisp's close-friend, advises him to take the dog home until it is claimed by its owner. The owner never appears and Crisp trains Lassie to be the finest sheep dog in the area. One day Crisp is attacked by two thugs and, despite Lassie's valiant assistance, succumbs to his injuries. He is buried in Greyfriar's Churchyard, and from that moment Lassie sleeps on his grave, returning each morning to eat at Gwenn's restaurant. This routine is interrupted by Reginald Owen, a police officer, who serves Gwenn with a summons for keeping an unlicensed dog. In court, Gwenn offers to pay for the license, but the magistrate will not permit it because the law provided that dogs without owners must be destroyed. Gwenn's demand that the case be heard by a higher court is granted, and Lassie is placed in Owen's custody. Lassie escapes from Owen, but at sunset, before the church gate is locked, she comes to the churchyard to sleep in her accustomed place. Owen attempts to retake the dog but is stopped by Arthur Shields, the minister, who promises to have Lassie in court on the day set for trial. The hearing before the higher court goes badly for Lassie when the judges, though moved by Gwenn's impassioned plea, rule that she must be destroyed in accordance with the law. Just then a group of children, to whom Lassie had endeared herself, burst into court and add their pleas. The presiding judge, embarrassed, finally comes up with a solution to the problem by appointing Lassie as a honorary citizen of Edinburgh, thus giving her the freedom of the city and eliminating the need for a license.

It was produced by Robert Sisk and directed by Richard Thorpe from a screen play by William Ludwig, based on Eleanor Atkinson's novel, "Greyfriar's Bobby." The cast includes Geraldine Brooks, Ross Ford, Alan Napier and others.

"Alias the Champ" with Robert Rockwell, Audrey Long and Barbara Fuller

(Republic, October 15; time, 60 min.)

A good program comedy, revolving around the wrestling game. The story itself is ordinary, but the wrestling matches more than make up for what the story lacks, for they are well staged, thrilling, and highly amusing. The film lends itself to exploitation, for it features, both in the wrestling matches and in the story, Gorgeous George, the famed wrestler, who has received considerable publicity because of his marcelled golden hair, glamorous robes, and valet, all of which is shown in the picture. Other wrestling personalities that should help the exhibitor sell the picture to wrestling enthusiasts include Bomber Kulkovich, Bobby Manogoff, George Temple, Super Swedish Angel, and Jack "Sockeye" McDonald. A mass brawl in a gym, in which the different wrestlers belabor each other with tactics that are just short of murder, is hilarious:—

When Gorgeous George, the wrestling champion, refuses to sign a contract with Jim Nolan, racketeer head of an Eastern syndicate that sought to control wrestling on the

west coast, he is threatened with death. Audrey Long, his manager, appeals to police inspector Robert Rockwell for protection, and soon finds himself the object of his attentions. Nolan, aware that Rockwell had an eye for a pretty girl, instructs Barbara Fuller, a night club singer, to make a play for him. Her efforts to vamp him involve Rockwell in several scraps with Sammy Menacker, her jealous wrestler boy-friend, but even her wiles are not enough to stop Rockwell from keeping Nolan in line. Nolan finally succeeds in tricking George into meeting Menacker in a championship match. Menacker dies during the furious battle, and George is accused of his murder and arrested, despite his vociferous contention that he could not have died from the beating. Rockwell, after a thorough investigation, absolves George by proving that the murder had been committed by Barbara with a poisoned pen given to Menacker at ringside when she asked him to sign her autograph book. Barbara's confession and implication of Nolan convict them both and bring about a major clean-up of the wrestling game in Los Angeles.

It was produced by Stephen Auer and directed by George Blair from a screen play by Albert DeMond.

Harmless for children.

"The Threat" with Michael O'Shea, Virginia Grey and Charles McGraw

(RKO, no rel. date set; time, 66 min.)

This program gangster-type melodrama is well produced, directed, and acted, but it is an unpleasant entertainment, for the main character, an escaped convict, is as vicious and cold-blooded a character as has ever been seen on the screen. The story, which centers around the convict's brutal activities as he seeks to avenge himself on those who had sent him to prison for life, is loaded with suspense and has many tense moments, but it is the sort of picture that is best suited for those who do not object to realistic violence. Squeamish patrons will find it extremely unpleasant to watch a ruthless character, completely void of any sense of humaneness, shoot and torture people without hesitation:—

Charles McGraw, a ruthless killer, breaks out of prison and determines to carry out his vow to get even with the three persons responsible for his conviction: Virginia Grey, who had betrayed him; Michael O'Shea, the detective who had arrested him; and Frank Conroy, the district attorney who had convicted him. Through a series of ingenious raids, McGraw, aided by Anthony Caruso and Frank Richards, kidnaps all three and prepares to take them to a hideout in the desert, where he planned to murder them as soon as an old henchman, an aviator, flew up from Mexico to take him to safety. With road-blocks set up by the police throughout the area, McGraw, at gunpoint, forces Don McGuire, a trucker, to take them to the hideout in a huge moving van. O'Shea's police car is driven into the van. They pass the road-blocks successfully, but later a motorcycle policeman flags down the overloaded van and is shot down. Knowing that the van can now be traced, McGraw abandons it and, by using O'Shea's police car, reaches the hideout unhindered. The three captives, including the trucker, desperately plot to escape, but McGraw ruthlessly blocks their every move, killing McGuire in the process. To get police planes away from the area, McGraw compels O'Shea to call headquarters over his car radio, pretend that, he, too, was on the trail, and to direct them to another location. In the same transmission, however, O'Shea includes a seemingly innocent message to his wife, Julie Bishop, which enables her to recognize his danger and to give the police a clue as to his whereabouts. But, before the police can arrive, Virginia manages to free O'Shea from his handcuffs. With her help, O'Shea, is a series of daring moves, disposes of McGraw's henchmen. He then tackles McGraw, only to be overpowered, but Virginia comes to the rescue by shooting McGraw with his own gun.

It was produced by Hugh King and directed by Felix Feist. Mr. King wrote the story and collaborated on the screen play with Dick Irving Hyland. The cast includes Robert Shayne and others. Adult fare.

"A Dangerous Profession" with George Raft, Pat O'Brien and Ella Raines

(RKO, no rel. date set; time, 79 min.)

A fair murder mystery melodrama, of program grade, the sort that manages to excite audience interest without offering a logical explanation for much that happens. But in spite of the fact that the story is complex and the motivation not too clear, it generates enough excitement and suspense to satisfy the undiscriminating followers of this type of film fare. The title refers to the fact that the hero of the piece in a professional bail-bondsman, and at the beginning one gets the impression that the story will be about the bail bond business, but it turns out to be a rather formula crime melodrama in which bail bonds play a minor role. George Raft, as the hero, does his usual capable job in a made-to-order tight-lipped tough guy part, as does Pat O'Brien, as his partner. Ella Raines, for whose sake Raft becomes involved with the criminals, meets the demands of her stereotyped role:—

Raft, a former policeman and O'Brien's partner in a bail bond business, accompanies James Backus, a detective friend, on a search of the apartment of Bill Williams, a brokerage clerk picked up by the police as a suspect in a securities robbery in which a policeman had been killed. Raft, after learning that Williams was married to Ella Raines, a former sweetheart who had left him without explanation, leaves his business card in the apartment. Ella visits his office on the following morning, insists that Williams is innocent, and begs Raft to get him out on bail, which had been set at \$25,000. Raft refuses when she can put up only \$4,000, but later, when an unidentified man puts up an additional \$12,000, he makes up the balance out of the firm's funds, despite O'Brien's objections. Shortly after his release, Williams is murdered. Fearing for Ella's safety, Raft starts an investigation. A complex series of clues lead him to suspect Robert Gist, a hoodlum associated with Roland Winters, a shady cafe owner. Suspecting that Winters was fronting for the crooks in the robbery, and that he had brought about Williams' death to keep him quiet, Raft throws a bluff and demands a heavy bribe from Winters to keep silent himself. Additionally, he insists that he be given the chance to "rub out" Gist for murdering Williams and the policeman. Winters, to save his own neck, agrees to pay Raft the bribe and tricks Gist into going for a ride. Meanwhile Raft, through Ella, gets word to the police to trail his car. The plan backfires when Gist, realizing that he had been tricked, kills Winters and prepares to finish Raft, but Raft subdues him after a fierce struggle and turns him over to the police. Ella and Raft resume their old romance.

It was produced by Robert Sparks and directed by Ted Tetzlaff, from a screen play by Martin Rackin and Warren Duff. Adult fare.

"Prison Warden" with Warner Baxter and Anna Lee

(Columbia, no rel. date set; time, 62 min.)

Just a minor program melodrama. Those who look for exciting action will find it tiresome, for it is given more to talk than to movement. Revolving around the efforts of a newly-appointed warden to clean up conditions in a mismanaged prison, while his wife schemes secretly to aid a convict, her former sweetheart, the story is rather implausible. Moreover, it is developed in a weak manner and fails to carry a dramatic punch. Parts of the picture seem lifeless, but the meager story material, not the players, is to be blamed:—

To clean up a situation created by rebellious prisoners and bribe-taking prison guards, Warner Baxter accepts an appointment as warden of a State penitentiary. He is unaware, however, that Anna Lee, his bride of three months, had married him because she hoped that he would accept the appointment so that, as his wife, she would be in a position to help Harlan Warde, a former sweetheart serving a five-year term for embezzlement. Anna believed him innocent of the crime. Baxter, on the advice of the captain of the guards, rejects Anna's request that Warde be appointed as

her chauffeur, but later, when two disgruntled convicts try to kill him and Warde saves his life, he rewards the man by giving him the appointment as Anna's chauffeur. Once out of prison, while taking Anna to town, Warde suggests to her that she flee with him to Mexico. She rejects the idea, urging him to wait for a parole. He then discloses that he is guilty of the crime and, against her will, compels her to accompany him. Completely disillusioned, Anna tries to prevent the escape and is thrown from the speeding car. Meanwhile Baxter, informed that Anna had not been driven to her destination, sends out an alarm. The police set up road-blocks and give chase when they spot Warde's car. He tries desperately to escape, but he is hit by police bullets; his car goes out of control and he dies in the crash. Anna recovers from her injuries and, with a new appreciation of her husband's love, goes on to help him with his prison work.

It was produced by Rudolph C. Flothow and directed by Seymour Friedman from a screen play by Eric Taylor. The cast includes James Flavin, Harry Antrim and others.

Ethically, it is not a good picture for children.

"The Story of Seabiscuit" with Shirley Temple, Lon McCallister and Barry Fitzgerald

(Warner Bros., Nov. 12; time, 93 min.)

Biographical of Seabiscuit, the famous race horse, this Technicolor production shapes up as a generally dull entertainment, mainly because a hackneyed plot, weak and talky, has been woven into the history of this great horse. Even when the picture deals solely with the horse and its exploits, it is no more than mildly interesting, and never really thrilling. It becomes even more static, however, when it deals with the tepid romance and conflict between Lon McCallister, the horse's jockey, and Shirley Temple, the trainer's niece, who insists that he give up racing before she will marry him. Neither the acting nor direction is outstanding. On the credit side of the film is the sly humor of Barry Fitzgerald, as Seabiscuit's Irish trainer, and the good Technicolor photography, which gives the breeding farms, race tracks and other backgrounds considerable eye appeal. Woven into the footage, in sepia tone, are newsreel clips of Seabiscuit winning two actual races:—

Barry Fitzgerald, an Irish trainer of steeplechase horses, arrives in the United States with Shirley, his niece, to accept a post as assistant trainer on a horse breeding farm owned by William Forrest. Shirley objected to racing because her brother, a jockey, had been killed accidentally in a steeplechase race, and for that reason restrains herself when Lon McCallister, a jockey, falls in love with her. Meanwhile a natural rivalry develops between Fitzgerald and Donald MacBride, Forrest's head tainer, particularly after Fitzgerald, against MacBride's wishes, persuades Forrest not to sell Seabiscuit, a yearling, in whom he saw the makings of a great race horse. Fitzgerald trains Seabiscuit personally, but the horse does badly and is eventually offered for sale. Fitzgerald falls ill and goes to California, where he accepts a position as head trainer for Pierre Watkin, another horse breeder. He induces Watkin to buy Seabiscuit and to engage Lon. Seabiscuit begins to win race after race and before long becomes the country's top purse-winner. Lon, meanwhile, pursues Shirley, now a nurse in a Los Angeles hospital. She nurses him back to health and falls deeply in love with him, but refuses to marry him unless he gives up racing. Lon bows to her wishes, and she accepts his engagement ring. A problem arises, however, when it is discovered that Seabiscuit was without a suitable jockey for the most important race of his career. Lon agrees to ride the horse after Fitzgerald promises to fix things with Shirley, but Fitzgerald procrastinates and Shirley breaks the engagement. When Lon rides Seabiscuit to victory, however, Shirley, prodded by Fitzgerald, reconciles with him for the happy ending.

It was produced by William Jacobs and directed by David Butler from a screen play by John Taintor Foote. The cast includes Rosemary DeCamp and others.

Unobjectionable morally.

cline. On the rare occasion that it does come up with a good picture, a sense of responsibility to the industry in general, and the public in particular, should admonish Columbia not to drive too hard a bargain so that the exhibitor will be able to show it to the public without charging a premium.

As Bill Ainsworth, National Allied's president, has already pointed out, Columbia, by offering the picture to exhibitors at terms that will enable them to show it to the greatest number of people at prices all can afford, can do much to, not only increase its own profits and win the exhibitors' good will, but also to renew the public's faith in motion picture entertainment. Unless Abe Montague sees the light, he will be guilty of fumbling one of the greatest opportunities his company ever had.

THE ALLIED CONVENTION IN MINNEAPOLIS

The day on which this issue goes to press, I will be attending the National Allied Convention at the Nicollet Hotel in Minneapolis.

The important decisions made at the convention will be discussed fully in next week's issue.

"They Live by Night" with Cathy O'Donnell, Farley Granger and Howard Da Silva

(RKO, no release date set; time, 95 min.)

(EDITOR'S NOTE: The following review was originally published in the June 26, 1948 issue, under the title, "The Twisted Road." Release of the picture was delayed by RKO, which is now offering it to the exhibitors under the title, "They Live by Night." The review is being reprinted because of the many requests received for information about the picture.)

This screen adaptation of Edward Anderson's novel, "Thieves Like Us," has been turned into a picture of considerable substance. It is a fine drama, at once tender and touching in its depiction of the mutual sympathy that draws an escaped young convict and a forlorn girl into marriage, and ruthless in its depiction of how the young man is compelled to continue a life of crime by two "lifers" who had helped him to escape. It is a film of power and artistry, directed with feeling, and its dramatic impact is in no small measure due to the moving performances of Cathy O'Donnell and Farley Granger, as the hapless young couple, very much in love, who strive against an inevitable fate. There is nothing glamorous about the picture, and there is no comedy to relieve the tragic tone that prevails throughout, but it is an impressive film, fascinating in its unfoldment and emotionally stirring in its appeal. Howard Da Silva and Jay C. Flippen, as the escaped "lifers," give vigorous portrayals. While it is a picture that will be appreciated by class patrons, it should go over also with the rank and file, for the story has elements that are understood by the great mass of people:—

Having made their escape from a prison farm, Granger, Da Silva and Flippen, hide out in a ramshackle gas station operated by Da Silva's worthless brother, Will Wright, and by the latter's neglected daughter, Cathy. Granger, barely out on his 'teens, had been sentenced to life for an accidental killing. While the older pair lay plans for a series of bank robberies, Granger and Cathy become interested in

one another. Flippen, whose brother was still in jail, promises the latter's wife, Helen Craig, that the first money stolen by the trio would be used to free her husband. The trio stage a successful robbery, but in a subsequent auto accident Granger is injured, and Da Silva, to help him get away, kills a policeman. With the law at their heels, the three separate for a while. Cathy and Granger decide to get married and start a new life elsewhere. They go to live at an out-of-the-way tourist camp until the "heat" dies down. Da Silva, however, finds them and, together with Flippen, compels Granger to join them on another robbery, despite his protests. The plan, however, goes wrong; Flippen is killed, and Da Silva, after a quarrel with Granger, is shot down robbing a liquor store. With the police hot on his trail, and with Cathy expecting a baby, Granger flees with her to New Orleans, where he seeks refuge with Helen, planning to leave Cathy with her so that he might hide out by himself and rejoin her later. But Helen, embittered over Flippen's failure to effect her husband's release, makes a deal with the authorities to free him if she will lead them to Granger. That night, as Granger steals into the house to bid Cathy farewell, he notices the police ambush and reaches for his gun; a fusillade of bullets puts him to death.

John Houseman produced it and Nicholas Ray directed it from a screen play by Charles Schnee.

Adult entertainment.

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A REPORT ON THE ALLIED CONVENTION

Last week, at the invitation of Bennie Berger, president of North Central Allied, I attended the National Allied Annual Convention, in Minneapolis, as his guest.

Since founding HARRISON'S REPORTS, I have attended a large number of independent exhibitor conventions, but never have I seen one so numerously attended and so inspiring.

Twenty-eight years previously, I attended the first national convention of the now defunct Motion Picture Theatre Owners of America after its formation, when it was still an independent organization, in the very same city—Minneapolis.

Though the 1921 MPTOA convention was attended well, it was more or less a political convention, whereas the Allied convention in the same city last week was a thoroughly business convention, with the delegates and members bent upon making decisions that will benefit the independent exhibitor. There was a difference between the 1921 convention and the present one also in the make-up of the exhibitors in attendance. Last week, there was an intelligent look on the face of every exhibitor, whereas in the 1921 meeting the intelligence was confined chiefly to the leaders, whose efforts consisted mainly of reelecting such persons as would serve the political system then in existence.

Much business was transacted by Allied's board of directors prior to the opening of the convention on Monday, October 24.

The real business began on Monday. Bennie Berger made the keynote address, and then turned the meeting over to William L. Ainsworth, president of National Allied.

Mr. Ainsworth reminded the delegates and members that this was a Victory Convention, citing the fact that the courts had upheld the rights of exhibitors, for which Allied has fought relentlessly from the day it was formed: The right to buy pictures without being compelled to buy unwanted pictures, and the right to charge an admission price that the exhibitor feels his patrons will accept. He cited also theatre divorcement and the court victory over ASCAP as two of the year's outstanding accomplishments.

Nathan Yamins, national director of the New England unit, spoke on the efforts of some of the distributors to circumvent the law, and stated that Columbia was employing subterfuges to compel the exhibitors to increase their admission prices on "Jolson Sings Again."

After several other speakers voiced opinions to the effect that the terms demanded by Columbia were an attempt to get around the decree, Abram F. Myers, Allied's general counsel and chairman of the board, stated that, before the organization can lodge a complaint with the Department of Justice, it had to have facts upon which to base its action. He suggested that each exhibitor who had been told, or to whom it had been suggested, that he must promise to increase his admission prices before his application for the picture may be considered, must submit an affidavit, sworn to before a notary public.

In last week's issue of HARRISON'S REPORTS, there was printed the telegram that Allied sent to Abe Montague, Columbia's general sales manager. Since no reply had been received from Montague up to the Tuesday afternoon session, the matter was discussed further. What action Allied took will be discussed later in this report.

Earlier in the Monday session, Carey Wilson, MGM producer and famous writer, spoke on the trials and tribulations a producer undergoes in making a picture. His talk was in so humorous a vein, even though he was recounting sober facts, that he gripped the attention of his audience and received prolonged applause at the close of his remarks.

After the Monday session, it came to light that the Allied Board had approved the organization's participation in the All-Industry Public Relations Program for one year, with reservations. On Saturday, participation had been voted down, but the question had been reopened on Sunday and, after much heated discussion, had been approved. It was reported that Messrs. Myers, Ainsworth, Edward Lachman, Charles Niles, Truman Rembusch, Martin Smith and O. F. Sullivan were in favor of the plan, whereas Sidney Samuelson was the leader of the opposition.

This paper believes that disapproval of the plan would have brought discredit upon Allied, for many industry people would have thought that Allied is, not a constructive, but a destructive, organization. There can be no harm in cooperating with other factions on a plan designed to benefit the motion picture industry as a whole, particularly when the program is headed by a man in whom producers, distributors and exhibitors alike have faith—Ned Depinet, president of RKO. No one can criticize Allied for having approved participation for only one year. Such a period should give the Allied leaders sufficient time to test the sincerity of the other groups participating in the program, and once they prove their sincerity the Allied Board will undoubtedly approve the plan for another year, or even longer.

At the Tuesday afternoon session, Governor Luther W. Youngdahl, of Minnesota, made a fine address and welcomed the delegates. After that, general sales managers Andy Smith, Jr., of 20th Century-Fox, and Al Schwalberg, of Paramount, addressed the delegates, with each presenting the policies of their companies. Following their talks, each was bombarded with questions from the floor by exhibitors on what they felt were grievances, but both answered their questioners satisfactorily.

It was after their talks that the Columbia matter was discussed again. Up to that moment, Abe Montague's answer to Allied's telegram had not been received, and the convention passed a resolution condemning the Columbia practice of trying to compel the exhibitors to increase admission prices for "Jolson Sings Again."

Discussed also at that session was the matter of reduction of clearances. Jack Kirsch, head of Illinois Allied, took the floor and warned the exhibitors to look out lest they suffer from it. He said that, since the Jackson Park decision, twenty new zones were created in Chicago, resulting in the pictures being milked dry by the time they got to the subsequent-run exhibitors. Sidney Samuelson, too, took the floor and cited the fact that a large number of new zones had been created in the Philadelphia territory, and that the exhibitors there do not like the new system.

Leo Brecher, a veteran New York exhibitor, speaking as an individual and not as president of the Metropolitan Motion Picture Theatre Owners Association of New York, paid a fine tribute to the outstanding work Mr. Myers has done for the independent exhibitors.

Some exhibitors suggested that the copyright laws be used to fight distributor violations, but Mr. Myers advised that a procedure of this kind would be prolonged and would not benefit the exhibitor when he needed relief. He advised proceeding through the Department of Justice, but with facts.

At the Wednesday afternoon session, Maury Goldstein, Monogram's general sales manager, asked the support of the exhibitors on the ground that, without the independent producer-distributor, the lot of the independent exhibitor would be a hard one. Jack Kirsch took the floor and, after urging the exhibitors to encourage companies like Monogram, promised his support in the Illinois territory.

(Continued on back page)

**"Adam's Rib" with Spencer Tracy,
Katharine Hepburn and Judy Holliday**
(MGM, November; time, 101 min.)

Excellent! It is an hilarious sophisticated marital comedy, the sort that should go over with the masses as well as class audiences. The stars alone are enough to draw patrons to the theatre, but favorable word-of-mouth advertising definitely assures its box-office success. The unusual story, the clever treatment and the uproariously funny situations should provoke such howls of laughter that many a line of very witty dialogue will be drowned out, as was the case at a New York preview of the picture. Briefly, the story revolves around Spencer Tracy, as an assistant district attorney, and Katharine Hepburn, as a lawyer, a happily married couple who find cause for friendly disagreement in the newspaper report of a young mother of three children, who had shot and wounded her philandering husband after finding him in the arms of another woman. Tracy maintains that no woman may break the law, regardless of the circumstances, while Katharine contends that women should have the right to invoke the unwritten law the same as men. Complications set in when Tracy is assigned to prosecute the case and Katharine takes up the defense. They wage a bitter battle in court but manage to forget their rivalry at home. As the trial gains momentum, however, and the papers give it wide publicity, they begin to quarrel, breaking completely after Katharine wins the case by using every feminine trick in the book, and making a laughing stock of Tracy. But true love will out, and the finish finds them embracing.

A brief synopsis of the story cannot do justice to the many hilarious touches in the action; the expert direction has squeezed the last ounce of fun from every situation and witty line. Miss Hepburn and Tracy are completely natural and enter into the spirit of their roles with gusto. The surprise of the film, however, is Judy Holliday, as the addle-brained wife whom Miss Hepburn defends; she steals every scene in which she appears. David Wayne, as a songwriter with a yen for Miss Hepburn; Tom Ewell, as the philandering husband; and Jean Hagen, as other woman, contribute much to the hilarity. Some of the situations are risque, but they do not exceed the bounds of good taste.

It was produced by Lawrence Weingarten and directed by George Cukor from a screen play by Ruth Gordon and Garson Kanin. Adult fare.

**"The File on Thelma Jordan" with
Barbara Stanwyck and Wendell Corey**

(Paramount, no rel. date set; time, 100 min.)

Centering around the mad infatuation of a misguided assistant district attorney, married and a father, for a beautiful but wicked woman, this melodrama shapes up as a spottily suspenseful film of limited appeal. The story is a highly involved, complex affair that is made even more difficult to follow by the fact that it is given more to talk than to action. Moreover, the theme is distasteful and the actions of the characters are completely unsympathetic. The production values are good and the acting impressive, but some of the sequences are so long-drawn-out and talky that they will cause the audience to squirm in their seats:—

Although devoted to his wife (Joan Tetzell) and two children, Wendell Corey cannot tolerate her meddling father. While getting drunk in his office on his fifth wedding anniversary, he meets Barbara Stanwyck, who asks for Paul Kelly, his chief, to report an attempted burglary at the home she shared with her rich aunt. Barbara accepts Corey's invitation to have a drink and, before the night is over, he finds himself madly infatuated with her. In the weeks that follow she returns his love but admits that she is married to Richard Rober, a slick character, whom she planned to divorce. One night she telephones Corey and tells him that her aunt had been murdered and a valuable necklace stolen. Corey suspects Rober and, to protect Barbara, removes all traces of evidence that may implicate her in the crime. But she is arrested anyway when the police learn that she had a shady past, and that the aunt's will left everything to her. Assigned to prosecute Barbara, Corey secretly engages a lawyer to defend her, then maneuvers the trial in a way that brings about her acquittal. He plans to run away with her after the verdict, only to find her with Rober, who proves not to be her husband but who demands that she go away with him lest he reveal that she is the killer. By this time in love with Corey, Barbara, seeing no hope of escape, deliberately crashes her car, killing Rober and herself. Corey admits having fixed the trial and is disbarred for life.

It was produced by Hal B. Wallis and directed by Robert Siodmak from a screen play by Ketti Frings, based on a story by Marty Holland. Adult fare.

"Dancing in the Dark"
with William Powell, Mark Stevens
and Betsy Drake

(20th Century-Fox, no rel. date set; time, 92 min.)

A highly entertaining comedy-drama, with some music and dancing, lavishly produced and photographed in Technicolor. It should please all types of audiences, for it has unusually good comedy situations, witty dialogue, a novel though implausible plot, and fine performances. Most of the laughs are supplied by William Powell in his superb portrayal of a once famous middle-aged film star, penniless but proud, who retains an arrogant attitude towards every one in spite of the fact that his arrogance, at the height of his career, had brought about his downfall and had left him without a friend. His regeneration through his interest in a newcomer who, to his surprise, turns out to be his daughter, gives the story considerable human interest, as well as many comical moments because of the methods he employs to win stardom for the girl. The Hollywood background and the intimate studio shots should be of interest to everyone:—

Faced with a problem because Randy Stuart, a Broadway star, would not sign for the lead in his picture because her father, Walter Catlett, despised films, producer Adolphe Menjou learns that Powell, who had been Catlett's old vaudeville partner, might win his consent. He reluctantly arranges for Powell to go to New York to negotiate the deal, and sends along Mark Stevens to act as his public relations man. With a fat weekly pay check, a new wardrobe, and all expenses paid, Powell resumes his arrogant ways and makes himself thoroughly obnoxious to Stevens, who had enough troubles because Betsy Drake, his New York sweetheart, whom the studio had dropped two years previously, would not return to Hollywood with him until she proved her ability as an actress. Having been called self-centered by Stevens during a quarrel, Powell realizes the truth of the statement and decides to do something about it secretly. He takes Betsy in hand and, through a series of slick maneuvers, introduces her to the New York press as the forthcoming star of Menjou's picture. Stevens is delighted, but worried over what Menjou would do. Powell's clever handling, however, compels Menjou to not only accept her but also engages him to direct her screen test. Complications arise on the day set for the test when both Menjou and Betsy learn that he is her father. She refuses to work with him because he had abandoned her mother years previously. The mix-up enrages Menjou, who fires them both, including Stevens. Stevens takes Betsy in hand and, through friends, makes a screen test of her under Powell's secret instructions, then tricks a projectionist to throw it on the screen just before the premiere of a big picture attended by Menjou. The audience reaction is so good that Menjou offers Betsy the lead and asks Powell to direct the picture. He refuses until Betsy insists that she'd be no good without him.

It was produced by George Jessel and directed by Irving Reis from a screen play by Mary C. McCall, Jr., based on the play, "The Bandwagon," by George S. Kaufman, Howard Dietz and Arthur Schwartz.

Suitable for the entire family.

**"Free for All" with Robert Cummings,
Ann Blyth and Percy Kilbride**

(Univ.-Int'l, November; time, 83 min.)

A fairly entertaining comedy-farce, centering around the Washington adventures of a young small-town scientist when he seeks to patent a pill that turns water into gasoline. Some of the gags and comedy situations are really funny, but on occasion it becomes labored and contrived, with the result that the proceedings wax tedious at times. The characterizations, however, are amusing, and there is considerable humor in the fun poked at different Government agencies, such as the Army and Navy. All in all, it is a harmless and diverting film, with the action fast and silly enough to provoke giggles from the general run of audiences:—

Arriving in Washington to patent a tablet that changed water into gasoline, Robert Cummings is befriended by Percy Kilbride, a patent office employee, who offers him a room in his house. There he meets Ann Blyth, Kilbride's daughter, whom he takes out on a date. When he tells her of his invention she thinks that he is spoofing her, but when he gives her a demonstration she is flabbergasted. Her father dashes off to reveal the startling invention to the Army and Navy, but the officials think him a nit-wit and rebuff him. Meanwhile Ann breaks the news to her employer, Ray Collins, owner of a huge oil company. Collins prevails on Cummings to demonstrate his invention, and during the demonstration his chief scientist, Mikhail Rasumny, steals

one of the tablets. Learning that a tablet had been stolen, Kilbride becomes convinced that the oil company will duplicate the secret and advises Cummings to return home. But Collins' scientists fail to learn the secret, and he pursues Cummings in a helicopter, accompanied by Ann and Kilbride. They finally locate him at an old farmhouse, where Collins offers him a fabulous sum for his formula. Just then a thief Cummings had befriended breaks in to rescue him from Collins, whom he believed to be a detective. In the ensuing excitement, Cummings falls down a well, dissolving his remaining tablets and suffering a blow on the head that causes him to forget the formula. But he does remember his love for Ann.

Robert Buckner wrote the screen play and produced it from a story by Herbert Clyde Lewis. Charles T. Barton directed it. Suitable for the family.

"Captain China" with John Payne, Gail Russell and Jeffrey Lynn

(Paramount, no rel. date set; time, 97 min.)

This sea melodrama should give pretty good satisfaction wherever audiences are not too critical, even though its running time could be cut to advantage. Revolving around the efforts of a tough sea captain to clear his name, after losing his ship while on a drunken spree, the story, despite its somewhat artificial quality, has considerable suspense and excitement, some romance, and more than a fair share of robust action. One sequence in particular, where John Payne and Lon Chaney engage in a furious shipboard fight, is one of the most thrilling no-holds-barred scraps ever staged. Exciting also are the scenes that show the ship being battered during a savage typhoon. There is some comedy, but it is not effective. The direction, acting and camera work are good.—

John Payne, known as Captain China, wakes up in his cabin from a drunken stupor and finds his ship sinking and abandoned by the crew. He is saved by a passing ship and taken to Manila, where he learns that he had been relieved of duty after his former First Officer, Jeffrey Lynn, and two seamen, Lon Chaney and John Qualen, had testified that he had set a wrong course while drunk, wrecking his ship on the rocks. Charging that Lynn, now a captain, had changed the course, Payne sets out to make him confess. He books passage on Lynn's tramp steamer, where he meets, among other passengers, Gail Russell, who was on her way to China to marry a man from her home town. Lynn, confronting Payne, denies changing the course. Meanwhile Payne's presence aboard disturbs Chaney and Qualen, because he knew too much about a murder they had committed. Before long Payne and Chaney engage in a bloody fist fight but are separated. Gail, learning why Payne had been broken, sympathizes with him. A sudden typhoon comes up and Lynn, unequal to the task of managing the ship, asks Payne to take command and admits framing him. Under Payne's skillful guidance the ship rides out the storm, but not before Chaney is killed as he tries to secure an unlatched engine. Gail, leaving the ship when it arrives in port, realizes her love for Payne and rushes back into his arms.

It is a Pine-Thomas production, directed by Lewis R. Foster from a screen play by Gwen Bagni and Mr. Foster, based on a story by John and Gwen Bagni. The cast includes Edgar Bergen, Michael O'Shea, Robert Armstrong and others. Unobjectionable morally.

"Deadly is the Female" with Peggy Cummins and John Dall

(United Artists, no rel. date set; time, 87 min.)

With the production of "Deadly is the Female," the King Brothers become of age as producers, for the picture is worthy of a major release. Although the story is unpleasant because it deals with crime, the acting is so realistic that one feels as if present in real-life occurrences. The scenes that show where John Dall and Peggy Cummins are being hunted hold one in tense suspense. Throughout the action one is impressed with the fact that Dall is not a criminal at heart, and that he was following a career of crime because he was under the spell of Miss Cummins. Wherever such pictures as "White Heat," "Scarface," and the like went over, "Deadly is the Female" should go over likewise.—

In reform school since the age of 14 for stealing a gun, for which he had a mania, John Dall, released on his 21st birthday, enlists in the Army and is assigned to teach soldiers how to shoot. He returns home after World War II, and one night visits a carnival, where he sees Peggy Cummins perform in a shooting act. The show's manager challenges any one to beat Peggy at shooting. Harry Lewis and Nedrick Young, Dall's friends, induce him to accept the challenge and bet the manager on the outcome. Dall out-

shoots Peggy, who offers him her diamond ring when the manager is unable to pay off. Dall declines the offer, but accepts a job in the act. Peggy and Dall fall in love and, despite the manager's efforts to break up the affair by revealing that he had been intimate with Peggy, Dall marries her. Unable to find employment after they leave the show, Peggy urges Dall to join her on a series of holdups. He refuses at first, but gives in when she insists because of his passionate love for her. Their life of crime includes killings by Peggy, despite Dall's protests. They manage to elude the police and eventually reach his home town, where they hide out in the home of his sister, Anabel Shew. Lewis and Young, Dall's pals and now deputies, learn of their presence and plead with them to surrender, but they refuse. They escape again and are followed and trapped by Lewis and Young. Peggy prepares to shoot them down. Dall, unable to dissuade her, shoots and kills her. At the sound of the pistol report, the deputies fire, killing Dall.

It was produced by Frank and Maurice King, and directed by Joseph H. Lewis, from a screen play by MacKinlay Kantor and Millard Kaufman, based on Mr. Kantor's own story, "Gun Crazy." Adult fare.

"All the King's Men" with Broderick Crawford, John Ireland and Joanne Dru

(Columbia, no rel. date set; time, 109 min.)

A powerful political drama, based on Robert Penn Warren's Pulitzer Prize novel of the same name. Those who will see the picture will recognize the similarity of the central character to the late Huey Long, for it centers around the political career of a young back-country lawyer in an unnamed Southern state, an honest crusader who rises to the governorship as a man of the people, only to become corrupted by success and caught between his desire to do good for the people and his ruthless urge for more power—the Presidency of the United States. The heartaches he causes to friends and family while pursuing his egotistical plans make for drama of considerable intensity. The film features a number of fine, sensitive performances, outstanding of which is the one turned in by Broderick Crawford, as the power-happy Governor whose career is ended by assassination. It is a performance that will rate Academy Award attention. Robert Rossen, who produced, directed and wrote the screen play, deserves high praise for the excellent job he has done in each department. He has kept the picture moving at an exciting pace, and has given it a ring of authenticity in his expert use of authentic settings and backgrounds, which help considerably to capture the sordidness of crooked politics, as well as the mood of a mob swayed by a man's oratory.

Briefly, the story picks up Crawford as a small-town lawyer with political ambitions, whose efforts to buck a crooked political machine prove fruitless until several children die in the collapse of a school building built by the crooked politicians. The townspeople, remembering Crawford's warnings, flock to his support. Recognizing that he had a following, scheming politicians set up a third party and run him for governor, their true purpose being to split the vote so that their own man would win. Basically honest, Crawford tours the state and makes dull prepared speeches about a balanced tax program until John Ireland, a friendly reporter, and Mercedes McCambridge, an aide of the crooked politicians, reveal to him that he was being used as a stooge. Fighting mad, Crawford crosses his backers by disclosing to the people that he had been played for a "sucker." He begins to talk to the people in their own down-to-earth language and, after several years, based on a platform of soaking the rich for the benefit of the poor, is elected governor. Drunk with power, Crawford embarks on a wild spending spree to give the people what he had promised, always with an eye on personal aggrandizement, and resorts to violence and political trickery to crush those who dared to oppose him. In the process he forsakes his loyal wife (Ann Seymour), carries on an affair with Mercedes, now his secretary, and eventually discards her for Joanne Dru, Ireland's sweetheart, who had fallen victim to his fatal fascination, breaking the heart of Ireland, whom Crawford now employed to dig up dirt on his political enemies. Crawford's efforts to hush up the involvement of his son (John Derek) in a drunken driving accident furnish his enemies with ammunition to impeach him, but he calls on the people to put pressure on the legislature and succeeds in beating the charges. His victory is short-lived, however, when he is assassinated in the halls of the capitol by Shephard Strudwick, Joanne's brother, who had learned of Crawford's affair with his sister, and who held Crawford responsible for the suicide of an uncle, a political enemy. Adult fare.

Bill Rodgers, of MGM, was the next distribution leader to address the convention and, after restating his company's sales policy, assured the exhibitors that no changes were contemplated.

Mr. Rodgers was followed by Ned Depinet, who took the floor to speak on public relations, but before doing so he assured the exhibitors that, so far as his company is concerned, beginning November 8 the RKO theatres will be treated the same as other theatres. Mr. Depinet's talk on public relations was sober and convincing.

By this time a telegram was received from Abe Montague and read. The text of this telegram is printed elsewhere in this issue, with appropriate comments.

The session was closed with the assurance from national president Bill Ainsworth of vigilance to the end that the exhibitors may enjoy the benefits of their long and vigorous fight.

The gala closing banquet on Wednesday night was attended also by the following Hollywood personalities: George Murphy, Roy Rogers, Dale Evans, Susan Hayward, Jess Barker, Gloria Swanson and Chill Wills.

Bennie Berger should feel proud of the success of the convention, for which he worked so hard. And great credit must be given to Stanley Kane, Berger's right-hand man and recording secretary of National Allied, for the business way in which he handled the convention arrangements. At no time was he seen running around like a chicken with its head cut off; he was always cool and composed, and transacted the convention business with speed and tact.

COLUMBIA'S ATTITUDE ON "JOLSON SINGS AGAIN"

The telegram that Abe Montague sent to Allied in Minneapolis on Wednesday, October 26, in reply to the one that had been sent to him regarding the terms on "Jolson Sings Again," is as follows:

"'Jolson Sings Again' has been offered to certain accounts on a basis of 60% and so far picture has been very successful financially for the exhibitors who have played it. We have never demanded nor have we ever authorized any employee of Columbia to even remotely suggest that an exhibitor advance his admission price and vigorously deny your insinuation and demand to know the basis of your information. We at all times have had excellent contact and successful business relations with 14,000 theatres and we intend to continue these pleasant relationships which we regard as one of our most valuable assets. In all negotiations we seek film rentals commensurate with the value of the picture. Seems to me that if Columbia can make a picture as great at the boxoffice as 'Jolson Sings Again' and as all theatres playing the picture to date are making substantial profits in these trying times there is no basis for any complaint."

After the telegram had been read, John M. Wolfberg, a sober young man, president of Allied Rocky Mountain Theatres, leaped to his feet and denounced it as a "prevarication of the truth"—a lie. He then revealed the fact that he had been in Abe Montague's office when told by him that Columbia intended to get increased admissions on the picture.

Mr. Abram F. Myers was asked to express his opinion on whether Columbia has or has not the right to ask for an increase in admission prices. After reading an excerpt of the U. S. Supreme Court's decision prohibiting a distributor from fixing admission prices, directly or indirectly, Mr. Myers pointed out that the high court had taken pains to make their meaning perfectly clear, and then charged that the "asking" terms on "Jolson Sings Again" was an attempt to force admission price fixing in violation of the decree.

It seems as if Columbia, to avoid punishment, depends on the fact that there are no written communications from any of its representatives to prove that the company is trying to coerce the exhibitors into increasing their admission prices. But Mr. Myers pointed out that, if a large number of exhibitors report that an attempt has been made by the Columbia representatives to force them to advance admission prices, the Court will take cognizance of their complaints. But before any action may be taken each exhibitor so coerced must submit to the Committee headed by Col. H. A. Cole an affidavit sworn to before a notary public.

One instance in which a Columbia salesman tried to compel an exhibitor to increase his admission prices, as brought out in Minneapolis and as previously reported by this paper, was as follows: The salesman told the exhibitor that he may charge any admission price that he wanted provided he gave Columbia fifty-four cents from each adult admission.

Several months ago, Bill Rodgers, of MGM, addressing his salesmen at one of their sales conventions, admonished them to observe the Court's decision, with this reminder: Corporations cannot go to jail, but individuals can. It is too bad that Abe Montague has not heeded that admonition in giving instructions to the Columbia salesmen.

If you are one of the exhibitors to whom it was intimated that your application for "Jolson Sings Again" will be approved only after you promise to increase your admission prices, make out an affidavit, swear to it before a notary public, and send it to Col. H. A. Cole, Allied Theatre Owners of Texas, 2011½ Jackson Street, Dallas, Texas. Allied will then take appropriate action.

THE NATIONAL KIDS DAY

National Kids Day, which is being sponsored by the Kiwanis, International, and which is to be held on November 19, is drawing whole-hearted support from exhibitors throughout the country, according to reports from the Kiwanis clubs.

Members of Kiwanis and their families, numbering perhaps one million, have pledged themselves to bring to the theatres at least five friends each on that day; and since the drive will be supported by the newspapers there is no question that many other patrons will be drawn to the theatres—enough, not only to make up the small percentage of the receipts contributed to the fund by the distributors and exhibitors, but also to leave them a considerable profit.

If you have not yet been approached by a member of your local Kiwanis, offer your services at once. The good will your theatre will gain will be an additional profit.

"The Big Wheel" with Mickey Rooney, Thomas Mitchell and Mary Hatcher

(United Artists, Nov. 8; time, 92 min.)

This auto racing melodrama offers considerable excitement and suspense, but as entertainment its appeal will be directed mainly to the fanciers of the sport and the undiscriminating action fans. Others will probably find it wearisome, for the story is hackneyed and overlong, and the characterizations stereotyped. The best parts of the picture are the racing sequences, which have been presented in a fascinating manner and are made highly realistic by the clever way in which actual shots of race-track smash-ups and other hazards have been edited into the action, but even these tend to exhaust one because they are prolonged. Both the direction and the acting are no more than adequate. The backgrounds of different scenes show display signs of Firestone tires and batteries, Mobiloil and Mobilgas, and Champion spark plugs:—

Son of a famous auto racer who had died in a smash-up, Mickey Rooney, a brash youngster, seeks to follow in his footsteps, despite the objections of his mother, Spring Byington. He obtains a job in the garage of Thomas Mitchell, who had been his father's mechanic, and who had been an old admirer of his mother. Through Mitchell, Rooney is given an opportunity to drive in his first midget car race, and soon establishes himself as a top winner. He becomes cocky, quits his job, and starts to live "high." One night, while driving with a hangover, he crashes into the stalled car of Steve Brodie, another driver, who dies as a result of the smash. Actually, Rooney had risked his own neck to warn Brodie that he was driving with a loose tire, but, because he had once threatened to ride over any driver who got in his way, he is blamed by every one for the killing and shunned. He goes East, where he gains a reputation driving bigger race cars, and eventually comes to Indianapolis for a chance to drive in the 500-mile classic. There Mitchell, who by this time had married Rooney's mother, engages Rooney to drive his car in the race, after revealing that he understood that Rooney had meant to save Brodie's life. In the lead and with but one more lap to go, Rooney's car catches fire. He courageously finishes the race, but comes in third. The third prize gives Mitchell and Rooney enough money to rebuild the car for next year's race. Rooney's happiness is complete when the first prize winner, in recognition of Rooney's daring and courage, awards to him the custody of the famous Borg-Warner trophy while the grandstand roars its approval.

It is a Popkin-Stiebel-Dempsey production, produced by Samuel H. Stiebel and directed by Edward Ludwig from a screen play by Robert Smith. The cast includes Michael O'Shea, Lina Romay, Allen Jenkins, Richard Lane and others.

Unobjectionable morally.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXI

SATURDAY, NOVEMBER 12, 1949

No. 46

A MOVE IN THE RIGHT DIRECTION

A new method of dividing the cost of advertising with exhibitors is being instituted by Paramount Pictures, according to an announcement made this week by Max E. Youngstein, the company's Director of National Advertising, Publicity and Exploitation.

The plan, formulated by Youngstein with the aid of Sid Mesibov, Paramount's Exploitation Manager, consists of sharing the costs of theatre advertising campaigns from the first dollar in exactly the same percentage as Paramount and the exhibitor share in the film's gross. Where formerly advertising campaign costs were shared on a fifty-fifty basis, over and above a theatre's normal advertising budget, Paramount's new method obviates all consideration of house budgets in calculating sharing arrangements.

Youngstein stated that he felt this new method is more equitable to both distributor and exhibitor, and that it will act as an incentive to set advertising campaigns on a sensible basis of "what's best to sell the picture."

Youngstein announced also that Paramount has been expanding its cooperative advertising activities by giving assistance not only to key-run situations but all situations where practical. "Regardless of the size of the situation," said Youngstein, "Paramount's exhibitor aid extends to any run where pictures play pre-release, key a circuit, influence a territory or tee off saturation bookings." Under this method of accenting the first important playdates in a territory, Youngstein feels that the incentive to get the picture off to a good start is greater, with the resultant benefits to the subsequent runs.

On more than one occasion HARRISON'S REPORTS has found reason to commend Max Youngstein for his progressive ideas on the merchandising of pictures, particularly his belief in cooperative advertising. Earlier this year, at a time when most of the other major companies had either announced or had taken steps to discontinue sharing the cost of advertising with the exhibitors, Youngstein stated that his company will not only continue cooperative advertising but will, if anything, increase it.

His new plan on dividing advertising costs with the exhibitors is indeed worthy of commendation, for it recognizes the responsibility of the distributor in sharing the cost of advertising in proportion to his share of the intake. And that is how it should be, for when a picture is played on a percentage basis the distributor becomes a partner in the income at the box-office and has, therefore, a direct, immediate and continuing interest in the successful exhibition of the picture.

Worthy also of commendation is the Paramount policy of expanding its cooperative advertising activities to all situations, regardless of size. This is a step in the right direction in that, heretofore, an estimated one-half of the distributors' national cooperative advertising outlay was spent in only two cities, as was brought out by Mr. Abram F. Myers, Allied's general counsel and chairman of the board, in his annual report last February. Mr. Myers noted that, out of \$10,000,000 invested by the producer-distributors in 1948 for cooperative advertising with theatres, \$5,000,000 was spent in New York and Los Angeles alone. "Granting that a successful run in those cities may help the picture in other places," said Mr. Myers, "we cannot overlook two pertinent facts: (1) Those cities have only 815 theatres out of a total of 19,207 for the country; and (2) the first-run theatres, to which these allowances were made, were nearly all producer-owned." Mr. Myers then suggested that, on percentage engagements, the distributor and exhibitor contribute to an advertising or exploitation campaign in the proportion that each shares in the gross receipts. "This," he said, "would end the discrimination resulting from the present system of granting advertising allowances to only a few theatres and would constitute an important advance in the campaign to attract people to the theatres."

This paper does not know, of course, if Paramount's new plan stems from Mr. Myers' suggestion, although it is similar. The important thing, however, is that it is a step forward in cooperative advertising, one that is consistent with sound business reasoning, and that will no doubt benefit the interests of both Paramount and its customers.

The other distributing companies would do well to emulate the example set by Paramount.

J. ARTHUR RANK'S CATASTROPHE

On Monday of this week, J. Arthur Rank, Britain's largest motion picture producer, revealed that his organization had lost \$9,380,000 on production for the year ending June 25.

Mr. Rank, in his annual report as chairman of Odeon Theatres, Ltd., and associated companies, painted a dreary picture of the decline of his organization and acknowledged that his studios may be compelled to halt production unless conditions improve considerably. "The future is uncertain, and must be so," he said.

Mr. Rank was frank as to the causes of his troubles. One cause, he admitted, was the seventy-five per cent *ad valorem* duty imposed by the British Government on American films, which action brought about the

(Continued on back page)

**"The Story of Molly X" with June Havoc,
John Russell and Dorothy Hart**

(Universal, November; time, 82 min.)

A mixture of gangster action, stick-ups, and prison life, "The Story of Molly X" is an above average run-of-the-mill crime melodrama that is somewhat diluted by affected direction and acting, and by an incredible plot. The novelty in the story is that the central character is a sort of female gangster, who takes over the mob leadership of her murdered husband. The melodramatic plot wastes no time in love interest, but its unfoldment is so routine and mechanical that it fails to generate more than mild excitement at best, for it is neither a fresh nor a vigorous reworking of old situations. June Havoc, as the beautiful but hard-boiled lady mob-leader, makes the most of her role, at times acting like a veritable Jimmy Cagney in the use of her fists and of a gun. The manner in which her reformation is brought about, and in which she is cleared of a murder she believed she had committed, is too contrived to pack an emotional punch:—

Following the mysterious murder of her mobster husband in Kansas City, June Havoc launches a series of crimes in San Francisco with the aid of John Russell and Elliott Lewis, her late husband's confederates. Dorothy Hart, Lewis' girl-friend, accuses June of having an interest in Lewis, but June rebuffs her. One day, as they prepare for a quick getaway after a successful robbery, Lewis declares his love for June and urges her to run away with him. She tricks him into admitting that he had killed her husband and calmly shoots him down. Russell helps her to dispose of the body, then hides June's gun on top of a telephone booth in a cheap rooming house. Police Captain Charles McGraw, on a tip from Dorothy as to their whereabouts, arrests the pair. Russell goes to San Quentin and June to the California Institution for Women at Tehachapi. June rebels at the institution's modern penal methods, but she eventually sees the light and becomes a model prisoner. Meanwhile Dorothy, cooperating with McGraw, becomes an inmate of the prison and makes life miserable for June in an effort to make her admit to Lewis' murder. The missing gun would have established her guilt. In due time June wins a parole and obtains employment in Los Angeles, where she leads a quiet life until accosted by Dorothy with news that Russell had been named as Lewis' murderer. Unwilling to let Russell take the blame, June goes to San Francisco to retrieve the gun, turns it over to McGraw, and confesses to the murder. Russell, however, reveals that June had only wounded Lewis, and that he had finished the job. Cleared and completely rehabilitated, June sets out to start a new life.

It was produced by Aaron Rosenberg and written and directed by Crane Wilbur. The cast includes Connie Gilchrist, Cathy Lewis and others.

Adult fare.

**"Mary Ryan, Detective" with Marsha Hunt,
John Litel and June Vincent**

(Columbia, no rel. date set; time, 68 min.)

Although it has some novelty because the heroine is a woman detective, this is just a routine cops-and-robbers melodrama, suitable for the lower half of a double bill. The plot, which revolves around the heroine's efforts to track down a gang of murderous

thieves by becoming one of them, is thin and obvious, but those who are not too demanding should find it sufficiently exciting in spots. There is some romantic interest but it is negligible. The production values are modest, and the direction and acting passable:—

Following the arrest of June Vincent and Victoria Horne for the theft of a diamond ring, Police Captain John Litel is unable to learn the name of the "fence" to whom they had been selling stolen merchandise. He arranges with Marsha Hunt, a woman detective, to pose as a shoplifter and puts her in the same cell with Victoria. Marsha cleverly wins her confidence and is referred to an "employment" agency, which puts her to work as a maid to steal jewelry at a fashionable party. Marsha "steals" a necklace from a police matron who had been planted at the party, and then makes her getaway with the help of William Phillips, a member of the gang of crooks, who takes her to a turkey farm operated by Harry Shannon and his wife, Katharine Warren, who decide to keep her there until the "heat" is off. Shannon reveals himself to Marsha as the "fence," and discloses that he disposed of the stolen goods by shipping it in the inside of smoked turkeys. One night Marsha, still playing the role of a crook, is compelled to accompany the gang on a fur warehouse robbery. They make a successful getaway, but Phillips is badly wounded by the police. Marsha extracts the bullet and saves his life. In the course of events, Marsha succeeds in sending out several messages in the insides of the turkeys, one of which is finally brought to the attention of Litel. Meanwhile June escapes from jail, comes to the farm, and recognizes Marsha as a detective. Shannon prepares to kill her, but Phillips, grateful to her for having saved his life, shoots down Shannon before he can harm her. By this time the police arrive and round up the whole gang.

It was produced by Rudolph C. Flothow and directed by Abby Berlin from a screen play by George Bricker, based on a story by Harry Fried.

Unobjectionable morally.

**"Project X" with Keith Andes
and Rita Colton**

(Film Classics, Oct. 14; time, 60 min.)

A minor program melodrama, amateurishly produced, directed and acted. There's nothing new, novel or especially thrilling about its ordinary spy story, which centers around a young physicist who aids Federal agents to track down a Communist ring seeking atomic energy secrets. Not only is the plot implausible, but it is given more to talk than to action, with the dialogue unrealistic and dull. A hectic chase through heavy traffic and a gun fight at the finish offer some excitement, but not enough to lift the picture out of its unimaginative rut:—

Shortly after obtaining a job as a physicist with an atomic research laboratory in New York, Keith Andes, a war veteran, is approached by Jack Lord, a Communist and former college chum, who threatens to reveal that he had once been a party member unless he supplies him with important information on atomic research progress. Andes lets Lord believe that he intends to cooperate with him, then visits Robert Noe, Special Agent in charge of Atomic Research, and informs him of Lord's threat. Noe induces Andes to play along with Lord in order to help the Government find the leader of the Communist ring, an unidentified man who was known to hold a cigarette as if it were

a pencil. Through Lord, Andes meets most of the Communists at a fashionable New York night-club, including Rita Colton, the club's entertainer, with whom he falls in love. She, too, comes under suspicion when a Government man is found murdered in her apartment. After meeting Kit Russell, the leader sought by the Government, Andes leads a raid on the night-club and rounds up the Communist henchmen. Russell, however, is not among them. Meanwhile he discovers that Rita had been an innocent dupe of the Communists. Just as Andes prepares to leave he notices one of the cigarette girls holding a cigarette the same way Russell holds his. He quickly pulls at her hair, removing the wig and revealing Russell. Cornered, Russell pulls out a gun and, using Rita as a shield, makes his escape. Andes pursues him and, after a wild chase, kills him in a gun battle and rescues Rita.

It was produced by Edward Leven and directed by Edward J. Montagne from a screen play by Gene Hurley and Earl Kennedy.

Harmless for children.

**"Tough Assignment" with Don Barry,
Marjorie Steele and Steve Brodie**

(Lippert-Screen Guild, Dec. 17; time, 64 min.)

For a picture of this modest budget, "Tough Assignment" is very good, for it manages to hold the spectator in tense suspense throughout. The reason for it is the fact that the hero risks his life by his determination to expose the beef bootlegging racket. There are, of course, many licenses taken by the producer, but it is doubtful if the undiscriminating lovers of action pictures will notice the defects. Don Barry is convincing as the hero, and Marjorie Steele is acceptable as the heroine. Marc Lawrence is his usual vicious self in the villainous part he plays. The direction is skillful and the photography sharp and clear:—

Don Barry, a reporter, and Marjorie Steele, his bride, accidentally take a picture of some thugs who had beaten up an inoffensive butcher. Unable to get any information from the butcher, Barry goes home to develop the negative. He is followed by the thugs, who slug him and steal the negative. Barry investigates and discovers that a gang of beef bootleggers had been terrorizing the butchers by forcing them to buy uninspected meats. Barry induces his editor to let him pursue the matter so that he may write a series of articles about the racket. The thugs, disliking publicity, bring Barry to their headquarters through trickery. Steve Brodie, the leader, offers Barry a bribe. When he refuses, Barry orders Marc Lawrence and Ben Weldon, his henchmen, to beat him up. Barry is returned home in a serious condition, with a warning to stop writing the articles. Determined to catch the gang, Barry and Marjorie follow a bootleg meat delivery truck back to a lonely ranch. They hide their car and, after disguising themselves as itinerant farm workers, persuade the ranch owner to give them jobs as cook and handyman. From this vantage point, Barry learns that rustling cattle was a part of the gang's operation. His newspaper articles continue to expose the racket, and the gang becomes frantic, not knowing where the information is coming from. Brodie, failing to recognize Barry, has him brought to his office and offers him a huge sum of money to kill the reporter. Lawrence, however, recognizes Barry, and Brodie prepares to kill him on the spot. But Barry escapes and heads for the farm to rescue his wife. The gangsters give chase and catch up with

him just as he reaches the ranch house, only to run into the arms of the waiting police, who had been summoned by Marjorie.

Milton Luban wrote the screen play from an original story by Carl K. Hittleman, the producer. William Beaudine directed it.

Not harmful for children who are permitted to see crime melodramas.

**"Dear Wife" with William Holden,
Joan Caulfield and Billy De Wolfe**

(Paramount, no rel. date set; time, 88 min.)

A good family entertainment. It is an amusing sequel to Paramount's 1947 production of "Dear Ruth," with the same players cast in the principal roles. Like that picture, it has a charming, wholesome quality, a slight but cleverly-complicated plot, and bright dialogue. This time the comedy stems from the fact that the head of the family and his son-in-law find themselves rival candidates for the same public office as a result of the unwitting political activities of the family's teen-aged daughter. One is kept amused throughout by the mirth-provoking complications and the satirical treatment on small-town politics. Aided by good direction and zestful acting, it adds up to funny and ingratiating movie entertainment, the sort that allows one to sit back and relax:—

Joan Caulfield and William Holden, newlyweds, live in the home of her parents (Edward Arnold and Mary Philips) because of their inability to find an apartment. Mona Freeman, Joan's teen-aged sister, circulates a petition for the nomination of Holden for state senator and urges the townspeople to no longer support a candidate chosen by the political machine. Matters become complicated in the household when Arnold, a judge, reveals that the party had chosen him to run for state senator. Holden, who was unaware of Mona's efforts in his behalf, plans to reject the nomination, but, when he learns that Arnold's party is supporting a plan to construct an airport that would deprive many families of their homes, he agrees to run. To complicate matters even more, Billy De Wolfe, Holden's stuffy boss at the bank and his former rival for Joan's hand, becomes Arnold's campaign manager, while Arlene Whelan, a beautiful redhead acts in a similar capacity for Holden. Although they are opposition candidates in the same household, Holden and Arnold remain friendly in recognition of the right each has to run against the other, but as the campaign progresses its ramifications lead to a number of misunderstandings, culminating in a quarrel and separation between Holden and Joan because of her family loyalty and of her jealous imagination over Arlene's attentiveness to Holden. De Wolfe grasps the opportunity to renew his pursuit of Joan, but Arnold, favoring a reconciliation between the estranged couple, has other ideas: By bringing his judicial powers into play, he prevents Joan from leaving town and sees to it that she ends up in Holden's arms at a local dance. Meanwhile Holden had been disqualified as a candidate because he had moved out of the district, but all are satisfied when Arnold announces that a new plan had been formulated to build the airport without depriving any family of its home.

It was produced by Richard Maibaum and directed by Richard Haydn from an original screen play by Arthur Sheekman and N. Richard Nash. The cast includes Raymond Roe, Harry Von Zell and others.

Suitable for the family.

subsequent embargo on American film shipments and compelled him to increase production in order to keep his theatres supplied with product. "Unfortunately," he said, "many of the films we produced were not of the quality to ensure even reasonable returns. It can now be seen that our plans to meet an unexpected and critical condition were too ambitious." Rank added that "we made demands on the creative talent in the industry that were beyond its resources and, as a result, spread out our production capacity too thinly over the films we made."

In contrast to the prediction made by Mr. Rank that he would deliver sixty pictures annually in order that the British exhibitors may be enabled to give forty-five per cent of their playing time to British-made films, as required by the quota, which he supported over the opposition of Britain's exhibitors, Mr. Rank now admits that his program contemplates production of only six to ten pictures during the six months ending next June.

It seems as if Mr. Rank has found out what the American producers had found out a long time ago, and what this paper has been telling him right along, ever since he decided to challenge Hollywood's supremacy—that the meritorious pictures, unlike sausages, cannot be ground out on an assembly-line basis.

HARRISON'S REPORTS predicted some time ago that it would take a debacle, the like of which Mr. Rank never dreamed of, to bring him to this realization.

THE "JOLSON SINGS AGAIN" SITUATION

The organized exhibitors' fight against Columbia's sales policy on "Jolson Sings Again" continues unabated. Typical of the strong resentment felt is the following from the latest bulletin of Allied Rocky Mountain Independent Theatres:

"This bulletin is fed up with distributors who say one thing and then do another. Especially when by doing the other they break the law.

"The Columbia sales policy on 'Jolson Sings Again' is a flagrant violation of the Federal Court decisions which have now become the law.

"This law is not vague on dictated admission prices. It is clear, concise, and complete. It says in very simple language that the distributors *cannot dictate a theatre's admission price 'in any way or by any means.'*

"Despite the law, the Columbia sales organization, under the direction of Mr. Abe Montague, is demanding that theatres raise their admission prices to road-show scale.

"This is not being written into the contracts, but is demanded as a separate agreement.

"This attempted evasion of the law is one of the lowest forms of subterfuge. The policy is stupid. It is shortsighted. It is illegal. AND, it could very easily wreck the entire industry's Public Relations program.

"This disclosure of which Columbia is trying to get away with was one of the highlights of the [Allied] convention. The significance is so important that every exhibitor should consider Columbia's action as a personal insult to his rights as an independent businessman.

"For many years Columbia and the other distributors broke the law and the result was the Government suit against them. The result of that was several

Federal Court decisions which laid down certain laws of conduct for Columbia and the other distributors.

"Now Columbia thumbs its nose at the law and goes ahead just as it damn pleases. If they get away with it, they will continue to break the law whenever they want to and the other distributors will probably do likewise.

"The old days of the big stick, monopoly, blind selling, and dictated admission prices are over in the industry. If there are some distributors left who don't know it, then they had better read the law and read it fast.

"The laws of this country are not something to be used as an old dishrag. They are not something to get around by subterfuge, back-door dealings, or whispered verbal instructions. They are to be obeyed. If they are not, then sooner or later, somebody is going to jail."

CONFERENCE COMMITTEE TO MEET IN WASHINGTON

The Conference Committee of the Motion Picture Industry, formed in Chicago at the All-Industry Public Relations Conference, will meet on December 12 and 13 in Washington, D. C., according to an announcement by Ned E. Depinet, Committee Chairman, following a poll of the nine groups that participated in the Chicago meeting. All have approved the specific actions taken by the Conference.

At the two-day meeting, the Conference Committee will deal primarily with matters bearing on the practical follow-up of the resolution unanimously adopted at the Chicago conclave, which provides "that a national policy-making authority, composed of all elements within our industry, be created to plan, organize and supervise a comprehensive, continuous public relations program representing the maximum coordination of all the organizations represented at this Conference, and such authority shall supplement the operations of our organizations with such activities and personnel as may be deemed advisable."

The delegates and alternates who will attend the Washington meeting, and the groups they represent, are as follows: Allied States Association of Motion Picture Exhibitors, William L. Ainsworth and an alternate yet to be named; Independent Theatre Owners Association, Max Cohen and Harry Brandt; Metropolitan Motion Picture Theatres Association, Leo Brecher and Oscar Doob; Motion Picture Association of America, Ned E. Depinet and William F. Rodgers; Motion Picture Industry Council, Roy Brewer and Art Arthur; Pacific Coast Conference of Independent Theatre Owners, Rotus Harvey and William Graeper; Society of Independent Motion Picture Producers, Robert J. Rubin and probably Ellis Arnall; Theatre Owners of America, Gael Sullivan and Walter Reade, Jr.; Trade Press Publishers, Abel Green and Martin Quigley.

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Vol. XXXI

SATURDAY, NOVEMBER 19, 1949

No. 47

ALLIED, TOA AND PCCITO UNITED IN STAND AGAINST "JOLSON SINGS AGAIN" TERMS

Although National Allied, Theatre Owners of America and the Pacific Coast Conference of Independent Theatre Owners are acting independently in their opposition to Columbia's sales policy on "Jolson Sings Again," each organization is taking a parallel stand.

Allied, as it has already been reported in these columns, has condemned the Columbia sales policy in no uncertain terms and is now gathering sworn affidavits from its members for presentation to the Department of Justice.

This week the TOA's Distributor-Exhibitor Relations Committee, following up its recent condemnation of the methods employed by Columbia to compel exhibitors to advance their admission prices for showings of "Jolson Sings Again," issued a strong statement, after a meeting with Abe Montague, Columbia's general sales manager, in which it reiterated its position that the terms and conditions demanded by Columbia are in violation of the law.

According to the statement, Montague, in reply to questions posed to him by the Committee, stated: "We have never demanded nor have we ever authorized any employee of Columbia to even remotely suggest that an exhibitor advance his admission prices, and I vigorously deny any reports to the contrary and would appreciate any evidence available in substantiation of such reports." This is, in substance, a duplication of his reply to Allied's charges that Columbia is using direct and indirect measures calculated to compel the exhibitors to agree to increased admissions before their applications to license the picture will be considered.

Montague told the TOA Committee that he considered the terms asked for a picture to have no relationship or bearing, directly or indirectly, to the admission prices charged by an exhibitor.

After hearing the opinion of its general counsel, Herman M. Levy, the TOA Committee adopted his interpretation that the exaction of terms in any given situation calculated to fix minimum prices for admission was in violation of Section II, 1, of the Final Decree handed down by the New York Statutory Court and upheld by the U. S. Supreme Court on appeal, and which reads follows:

(The defendants are enjoined) "From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a committee, or through arbitration, or upon the happening of any event or in any manner or by any means."

Basing its views on the volume of reports from

TOA members setting forth the terms and conditions demanded by Columbia, the Committee stated that it is "diametrically opposed" to Montague's reasoning, and that it agreed with Mr. Levy's opinion that, if the terms demanded for a picture are so high as to preclude the possibility of exhibiting such a picture at regular admission prices without a loss, then such terms are designed to force an exhibitor to increase his admission prices.

The Committee announced also that, in view of Mr. Montague's request and invitation for corroborative evidence as to the stipulation alleged to be in effect, expressed or implied, for advanced admission price showings of "Jolson Sings Again," the entire TOA membership will be invited to submit "all experiences tending to support the existence of this marketing policy." Walter Reade, Jr., chairman of the committee, stated: "The fact that no runs of 'Jolson Sings Again' have been observed at other than advanced admission prices is most persuasive to the belief that some policy designed to bring about such advance prices is in effect."

Although the Committee did not specify the course of action TOA will take after it receives reports from members to support the charges made against Columbia, the fact that it is urging its members to submit such reports indicates that the organization is thinking of presenting all complaints to the Department of Justice for action, in much the same manner as Allied. That such action is contemplated is indicated also by the fact that the TOA's Executive Committee has instructed Mr. Levy to "pursue" the matter further with Columbia's legal department and, failing to get satisfaction, to seek "other means."

Over and above the legality of fixing minimum admission prices, the TOA restated its position that the advancing of admissions on normal good pictures is bad public relations in that it imposes an additional cost on the theatre-going public that in many instances patrons could not afford to pay. "Theatre-goers who have been patient with usual product and reissues," stated the Committee, "should be given, as a natural right, the better-than-good pictures. Also when the public is deprived of seeing good pictures because of advanced admission prices it is poor public relations for the industry."

The position taken by the PCCITO is summed up in the following organizational bulletin issued this week, under the heading, "JUST SAY, NO!"

"A great deal is being printed in the trade journals concerning Columbia's sales policy on the picture, 'Jolson Sings Again.'

"According to these articles Columbia is not only demanding 60% of the gross but is also insisting upon raised admissions. This office, up until now, has made

(Continued on back page)

**"The Inspector General" with Danny Kaye,
Walter Slezak and Barbara Bates**

(Warner Bros., no rel. date set; time, 102 min.)

In spite of the fact that it has some dull spots, which judicious cutting could remedy, this lavish Technicolor comedy-farce is a good entertainment. It should go over in a big way with the Danny Kaye followers, for his inimitable clowning and singing are the outstanding features of the picture. The story, which takes place in the early 1800's in a corrupt-ridden Hungarian town, is not very substantial, but it does have some extremely comical situations, which should cause even the most hardened spectators to laugh, particularly since Kaye dominates the proceedings with his antics as a hungry vagabond, whom the corrupt officials mistake as an Inspector General in disguise. One of the funniest sequences, aided by trick photography, is where Kaye, as three different personalities, debates in song whether he should assume an arrogant, elegant or smart attitude to meet a certain problem. The novelty in this sequence lies also in the fact that the voices of the three personalities assumed by Kaye are blended in perfect harmony. Walter Slezak, as a domineering gypsy who keeps Kaye under his thumb, is very good, as are the others in the fine supporting cast:—

Kaye, an illiterate stooge employed by Slezak in his gypsy medicine show, provokes a riot when he reveals to a poor old woman that Slezak's cure-all medicine is worthless. Forced to flee for his life, Kaye makes his way to the graft-ridden town of Bordny, where Gene Lockhart, the Mayor, and a host of his conniving relatives, were fretting over the impending visit of an Inspector General, armed with authority to depose all grafting public servants. Mistaken as the Inspector General in disguise, Kaye is feted and honored by Lockhart. Slezak, arriving in town, decides to capitalize on the error; he presents himself as Kaye's aide, and intimidates Kaye into doing his bidding. Slezak, in Kaye's behalf, demands 100,000 crowns as a bribe for a good report about conditions in town. The crooked officials, unwilling to pay, plan to have Kaye murdered. Barbara Bates, a kitchen maid whom Kaye had befriended, overhears the plot and sends him a note. Unable to read, Kaye asks Slezak to read it to him. Slezak, hoping to get all the loot for himself, tells Kaye that Barbara wanted to meet him at the place selected for his murder. When the murder plot fails, Slezak knocks Kaye unconscious and, through an old gypsy trick, displays Kaye's head on a platter and frightens the officials into giving him their ill-gotten gains as the price for his silence. Kaye, however, revives in time to knock out Slezak and recover the money. Meanwhile Rhys Williams, the real Inspector General, arrives in town, and brings about the arrest of both Kaye and Slezak. The wily Slezak, however, picks Williams' pockets of his credentials and then proves Kaye is the Inspector General. Williams' is then arrested as the imposter. But Kaye, basically honest, refuses to sign his death warrant and reveals the masquerade. Impressed with Kaye's honesty, Williams appoints him as the new Mayor while the old one and his corrupt relatives are ousted from office.

It was produced by Jerry Wald and directed by Henry Koster from a screen play by Philip Rapp and Harry Kurnitz, based on a play by Nikolai Gogol. The cast includes Elsa Lanchester, Alan Hale, Walter Catlett and others.

Unobjectionable morally.

**"Without Honor" with Laraine Day,
Dane Clark and Franchot Tone**

(United Artists, Oct. 10; time, 69 min.)

Except for the acting, there is little to recommend in this sordid melodrama. Built up on a theme of marital deception, infidelity, and jealous psychopathic hatred, the story is not only unpleasant but it is also weakly motivated, poorly developed and unconvincing. Moreover, it is all talk and no action. As a matter of fact, it has the quality of a photographed stage play since the action is confined to a three-room bungalow. The story does have its moments of suspense and dramatic interest, but there are not enough to overcome the fact that the picture leaves one with a feeling of unreality. Although billed as one of the stars, Franchot Tone appears in only a few scenes at the beginning:—

Franchot Tone, married to Agnes Moorehead, visits Laraine Day, married to Bruce Bennett, and informs her that their love affair must come to an end. Already numbed by his shallow dismissal of her, Laraine is horrified when he accidentally stabs himself with a kitchen knife and falls to the floor apparently dead. With his body lying in the laundry room, Laraine plans to notify the police. Just then Dane Clark, her brother-in-law, enters the house and, after some idle talk, reveals that he had hired a detective to trail her and Tone, and that he had arranged for Tone and his wife to come to her home that evening at which time he intended to expose the affair both to Bennett and Miss Moorehead. In the course of conversation it comes out that Clark has hated Laraine ever since she publicly repulsed his advances before her marriage to his brother. In due time both Bennett and Miss Moorehead arrive. Clark reveals Laraine's infidelity to Bennett. Laraine, driven frantic by Clark's goading, hysterically reveals that Tone's body is lying in the laundry room. All investigate and find that the body had disappeared. A further check-up discloses that Tone had made his way out of the house and had managed to reach a hospital. This is followed by an unsuccessful attempt at suicide by Laraine, who, too, is rushed to the hospital. At the finish, Miss Moorehead forgives Tone, while Bennett denounces his brother and rejoins Laraine.

It was produced by Robert and Raymond Hakim and directed by Irving Pichel from an original screen play by James Poe. Adult fare.

**"Tension" with Richard Basehart,
Audrey Totter, Cyd Charisse
and Barry Sullivan**

(MGM, November; time, 90 min.)

Good melodramatic entertainment, well written, directed and acted. There is an undercurrent of excitement from the very beginning, and it grips one's attention throughout because of the interesting plot developments, which have the hero's perfect plan to murder his unfaithful wife's lover backfiring when some one else commits the murder and he is charged with the crime. It is a little too strong for the family trade; but adult audiences that enjoy pictures of this type should find it very much to their liking. The manner in which the break down of the murderer is brought about holds one in tense suspense:—

Madly in love with Audrey Totter, his beautiful but unfaithful wife, Richard Basehart, a mild-mannered pharmacist, lives in constant fear that she will leave him. Audrey eventually runs away with Lloyd Gough, a shady character with a big bankroll. Embittered, Basehart conceives an elaborate plan to murder Gough and to escape punishment for the crime. He establishes another identity for himself by exchanging his spectacles for contact lenses, and by renting another apartment and identifying himself as a traveling salesman. After leading a double life for months and firmly establishing his new identity, Basehart prepares to commit the murder, quit the drug store, and take up his new identity permanently. But, just as he is about to kill Gough, he sees no point in killing him over a worthless woman and decided to let him live. He makes up his mind to forget Audrey and seek a new life with Cyd Charisse, his new next-door neighbor, with whom he had fallen in love. Matters take an ironical twist, however, when Audrey murders Gough, returns home to Basehart, and maneuvers him into protecting her when Barry Sullivan, a detective, questions them about their connections with Gough. This turn of events compels Basehart to remain at the drug store. Cyd, concerned over his disappearance, notifies the police and furnishes them with a photograph of Basehart. Sullivan recognizes the photo and uncovers Basehart's double life. Aided by Audrey, with whom he fakes a love affair, Sullivan builds up a strong case against Basehart and arrests him for the murder. But, believing the innocent man's protestations, Sullivan cleverly tricks Audrey into trapping herself while she tries to establish Basehart's guilt.

It was produced by Robert Sisk and directed by John Berry from a screen play by Allen Rivkin, based on a story by John Klorer. The cast includes Tom D'Andrea, William Conrad, Tito Renaldo and others. Adult fare.

"Tell It to the Judge" with Rosalind Russell and Robert Cummings
(Columbia, no rel. date set; time, 87 min.)

A pretty good sophisticated romantic comedy-farce, revolving around an ex-husband's efforts to win back his wife. The story is thin, implausible, and zany, and at times the comedy is forced, but what it lacks in substantial story values is made up for in gags, dialogue and comical situations that should prove entertaining to most audiences. Moreover, the pace is fast and there is hardly a dull moment. On occasion, the comedy is of the slapstick variety, but it is amusing. Some of the situations border on the risque, but it is doubtful if any one will take offense at them for they have been handled well. The performances are uniformly good. Rosalind Russell's glamorous wardrobe should be of particular interest to the ladies:—

Appearing before the Senate Judiciary Committee for approval of her appointment as a Federal judge, Rosalind Russell, an attorney-at-law, finds considerable opposition from those who disapprove of her recent divorce from Robert Cummings, another lawyer, whom Rosalind mistakenly suspected of being too friendly with Marie MacDonald, a witness in one of his law suits. Rosalind goes to Florida to await the Committee's decision, and Cummings, still very much in love with her, follows. She refuses to see him when he telephones and pretends that she is entertaining a man to arouse his jealousy. She decides to go out for the evening and, as she steps from the hotel elevator, she sees Cummings waiting for her in the lobby. She quickly grabs the arm of Gig Young, a suave but shady character who had tried to flirt with her in the elevator, and pretends that he is her escort. Cummings, consumed with jealousy, follows them to a gambling club, where Young was employed as a shill, and is later instrumental in helping her to escape a police raid. They become reconciled and decide to remarry. But Harry Davenport, Rosalind's grandfather, fears that the remarriage will ruin her chance to become a Federal judge. In the zany events that follow, Cummings becomes the accidental victim of a "Mickey Finn," and while in a drugged condition is placed by Davenport on a train bound for Philadelphia. Rosalind, peeved over his disappearance, tells the newspaper reporters that she had married Young, but gives him a fictitious name. She then goes to a mountain resort in the Adirondacks, where she is followed by both Cummings and Young. She allows Cummings to believe that she had really married Young. After many complications, during which Rosalind manages to prevent Young from exercising any marriage privileges, she reveals the hoax and becomes reconciled with Cummings.

It was produced by Buddy Adler and directed by Norman Foster from a screen play by Nat Perrin, based on a story by Devery Freeman.

Adult fare.

"Feudin' Rhythm" with Eddie Arnold, Gloria Henry and Kirby Grant
(Columbia, no rel. date set; time, 65 min.)

If after playing this picture you find the leather of your seats ripped, don't blame any one else but yourself for playing it, for the picture really features the pranks of a youngster who plays practical jokes on everybody throughout the action. Most of these jokes are vicious. This critic believes that a paddle on the youngster's soft anatomy would have been the best comedy relief. As for the rest of the picture, it is too silly for words; it is the sort of film that makes intelligent people wonder whether the Hollywood producers have any sense, or not:—

When the television equipment of Eddie Arnold, hillbilly singing star of Kirby Grant's radio show, is destroyed in a warehouse fire, Eddy is compelled to accept the financial aid of Isabel Randolph, wife of Dick Elliott, a millionaire, who lets his wife meddle in show business so as to get her out of his hair. He feels the same way about Tommy Ivo, his adopted son, a prankster. Although Tommy gets into Eddy's hair, he is patient with him because he is really his own son: the boy's dead mother was the sister of Isabel, who had adopted him. Instead of putting on the kind of show Grant had in mind, Isabel insists on having a classic type of program, with the performers dressed in Roman togas.

Kirby knows that the show will flop, but is helpless. The day the show is to go on, Elliott is faced with bankruptcy unless he can raise considerable cash. Kirby and his performers convince Elliott that they can raise the cash he needs if they put on their own show. They conceive a plan to thwart Isabel: As soon as the curtain is raised, they shove her into a back room and lock the door. After several numbers are given, Isabel escapes and puts on her "Roman show." Thinking that the Roman sketch was the burlesque part of the show, the audience enjoys it. But after the show, Elliott assumes command; he orders his wife to cease interfering between Eddy and his son. Father and son are reunited, and Grant and his performers are happy to be rid of the meddling Isabel.

It was produced by Colbert Clark and directed by Edward Bernds from a story and screen play by Barry Shipman.

Children should have a good laugh at the absurdities of the picture.

"Holiday Affair" with Robert Mitchum, Janet Leigh and Wendell Corey
(RKO, no rel. date set; time, 87 min.)

A good romantic triangle comedy drama, with a heart-warming sentimental quality. Set against a New York background at the height of the Christmas season, its story about a young war widow's romantic problems is not unusual, but it has human appeal and has been developed in so charming and amusing a fashion that it leaves the spectator relaxed and satisfied. The heroine and the two men in love with her are appealing characters, and their reactions seem real and natural. As a matter of fact, not one of the characters is unsympathetic. The individual performances are very good, but worthy of special mention is young Gordon Gebert, as the heroine's six-year-old son, who acts in a natural manner and speaks his lines well. The dialogue, incidentally, is exceptionally good:—

To support her young son and herself, Janet Leigh, a young widow, works as a comparison shopper for a big department store, buying goods from rival stores to check on quality and prices. Robert Mitchum, a sales clerk in one of the rival stores, sells her an electric train set although he suspects her real purpose. He refunds her money on the following day, when she returns the train, and is promptly discharged for failing to report her. Accepting his fate, Mitchum takes Janet to lunch, spends a hectic day helping her shop, and then loses her in the crowd. He goes to her apartment to deliver her packages, and there meets her son and Wendell Corey, a prosperous lawyer, who wanted to marry her. Corey resents Mitchum's familiarity and easy ways, but young Gordon takes to him at once. On Christmas morning, Gordon finds a shiny new train under the tree. Janet, aware that Mitchum had sent it and that he could not afford such an expensive present, trails him to a bench in Central Park, where he refuses to be reimbursed. She does, however, present him with a tie, which he puts on immediately, giving his old tie to a vagrant. The vagrant, unknown to Mitchum, steals a salt shaker set and gives it to Mitchum. Later, Mitchum is arrested for robbery, and Janet, aided by Corey, convinces the police of his innocence. She then invites him to Christmas dinner, at which time Corey proudly announces that Janet had agreed to marry him. Mitchum shocks every one by congratulating Corey and then telling Janet that she ought to marry him instead. Janet asks him to leave. In the days that follow, Janet cannot get Mitchum out of her mind but she realizes that marriage to Corey offered her a life of security. In the end, however, Corey realizes that Janet and her boy would be happier with Mitchum, and he bows out gracefully.

It was produced and directed by Don Hartman from a screen play by Isobel Lennart. The cast includes Esther Dale, Griff Barnett, Henry O'Neill and others.

Excellent for the entire family.

"Tough Assignment" with Don Barry, Marjorie Steele and Steve Brody
(Lippert-Screen Guild, Dec. 17; time, 64 min.)

Through an inadvertent error, last week's review of this picture listed it as a Film Classics feature instead of Lippert-Screen Guild.

This space originally contained a note stating that the distributor of *TOUGH ASSIGNMENT* (page 183) had been given incorrectly as Film Classics instead of Lippert-Screen Guild. However, it didn't correct the fact that throughout the review, the last name of actor Steve Brody was misspelled "Broidy." Both mistakes have been corrected in that review.

no comment on their purported sales policy as we have been waiting for more concrete information. We must admit that to date we have not talked with anyone who has had these offers made to them by a Columbia representative. However, certain comments are in order.

"First, let us consider their demand for 60% of the gross as film rental. Columbia owns this piece of merchandise and are within their right to ask anything they wish for it, even 100%. But, to this office, their 60% demand is ridiculous. However, let's sum it up by saying:

"If Columbia is stupid enough to ask 60%, that is no reason why any exhibitor should be damn fool enough to give them 60%."

"We have preached for years that *no picture is worth even 50%* and we cannot see any justification for an exhibitor, regardless of his condition or run, paying Columbia any such ridiculous terms.

"Now as to raised admissions. It is hard for us to believe that Columbia would go into the field and let their salesmen approach any exhibitor and demand raised admissions. Why? Simply because this is definitely against the law and they know it.

"If any salesman, branch manager, district manager or anyone from Columbia approaches you and refuses to sell you 'Jolson Sings Again' unless you agree to raise your admissions, *please* write your local association and give them all the details . . . naming the time, place, who was present and give them exactly what was said when the demand was made.

"We are not going to get the rights given us under the Government suit unless we police it ourselves. Information such as this is vital as we can submit it to the Department of Justice. I am sure Abe Montague will issue instructions to his offices to cease demanding increased admissions. However, if he does not, please cooperate and send in the dope.

"When any salesman asks you for unreasonable prices and makes unreasonable demands, JUST SAY, 'NO!'"

The exhibitors throughout the country should be highly gratified that Allied, TOA and the PCCITO are of one mind in their condemnation of the terms and conditions demanded by Columbia on "Jolson Sings Again." With these three powerful organizations solidly against advanced admissions as a matter of general policy, and with all three prepared to fight to the limit against any attempt to circumvent or violate the law, Columbia will soon learn that the opposition is too formidable and that a change in policy and in attitude will save it much grief.

Every exhibitor should do his part in this fight, for, as Nathan Yamins said at the Allied convention in Minneapolis, the exhibitors will find themselves with a paper victory unless they remain alert to violations of the Court's rulings. If pressure has been put on any of you, in any manner whatsoever, to make you agree to raise admission prices on the "Jolson" picture, you should give this information to your organization leaders at once.

CRITICISM NOT BASED ON FACTS

Commenting on the resolution that was passed by National Allied in Minneapolis against any dictation whatsoever by any film company in the matter of fixing admission prices, and requesting that the directors and officers of the organization collect evidence for submission to the U. S. Attorney General, Red

Kann said the following in his column in the October 27 issue of *Motion Picture Daily*, after quoting excerpts from the U. S. Supreme Court's decision in the New York anti-trust case, and after quoting only the final paragraph of the Allied resolution:

"What the U. S. District Court and the U. S. Supreme Court thereafter had to say about the fixing of admission prices, whether minimum or maximum or in between, was clear enough.

"For Allied to take official notice of what it describes as a 'movement' by unnamed distributors towards an obvious violation of the law is a serious piece of business. One hopes there is less sensationalism in the plainly inferred accusation and far more of fact to back it up although the construction of the resolution suggests substance and substantiation are lacking.

"It takes the most fertile kind of imagination to entertain the idea that there is a serious endeavor on the part of distributors, as a group, to bypass a court mandate so definitely expressed. And considerable proof, of course. . . ."

From Red Kann's comments, one is left with the impression that Allied, in a wildly imaginative moment, passed a resolution in which it accused an unnamed group of distributors of attempting to violate the Court's ruling on the fixing of admission prices. If Mr. Kann had bothered to read the complete resolution, as published in the October 29 issue of this paper, and not only the final paragraph, he would have learned that the prefatory part of the resolution referred solely to the Columbia policy on "Jolson Sings Again," and that by no stretch of the imagination could the final paragraph be construed as meaning that a "group" of distributors were involved in the matter.

Unfortunately, Red Kann was not on the convention floor when Columbia's efforts to compel the exhibitors to increase their admission prices if they wanted the "Jolson" picture was discussed. Had he been there, he would have seen John Wolfberg, president of the Rocky Mountain unit, leap from his seat and heard him brand as a "lie" Abe Montague's telegram denying the accusation. Mr. Wolfberg explained to the exhibitors present that he had been in Montague's office and that Montague had stated to him, in clear language, that he would demand from the exhibitors an increase of their admission prices for "Jolson Sings Again," and that he made such a demand on him. But Martin Quigley, Jr. was present, and had Mr. Kann taken the trouble to ask him he would have been told the facts.

Mr. Kann demands proof and substantiation of the accusation that Columbia will attempt to impose upon the exhibitors, in face of a clear expression on the subject from the Courts, its price increase policy before he will believe it. Substantiation? Yes—he will get it; when a large number of exhibitors submit sworn affidavits accusing the Columbia sales forces of intimating to them that they must agree to an increase of their admission prices before their application for the aforementioned picture will be accepted. It is not likely that Mr. Kann will assume that these exhibitors will swear to false affidavits.

As to proof, I hope that Mr. Kann is not so naive as to believe that any Columbia representative will put into writing his demand that an exhibitor promise to increase his admission prices; these Columbia fellows are not so dumb.

HARRISON'S REPORTS

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Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1948-49

(Distribution through Monogram)

14 Stampede—Cameron-Storm Aug. 28
There's a Girl in My Heart—Knox-Bowman-Jean. Nov.

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

1948-49

148 Anna Lucasta—Goddard-Crawford Aug.
123 Lone Wolf and His Lady—Randell Aug. 11
164 South of Death Valley—Starrett (54 m.) Aug. 18
120 Air Hostess—Henry-Ford Aug. 25
149 Mr. Soft Touch—Ford-Keyes Sept.
184 The Cowboy & the Indians—Autry (70 m.).... Sept.
110 The Devil's Henchmen—Baxter-Hughes.... Sept. 15
163 Horsemen of the Sierras—Starrett (56 m.).. Sept. 22
(End of 1948-49 Season)

Beginning of 1949-50 Season

222 Miss Grant Takes Richmond—Ball-Holden Oct.
205 Blondie Hits The Jackpot—Lake-Singleton... Oct. 6
217 Holiday in Havana—Arnaz-Hatcher Oct. 13
268 Bandits of El Dorado—Starrett (56 m.).... Oct. 20
223 The Reckless Moment—Mason-Bennett Nov.
224 Tokyo Joe—Bogart-Knox-Marly Nov.
250 Riders in the Sky—Autry (70 m.)..... Nov.
211 Rusty's Birthday—Donaldson-Litel Nov. 3
212 Barbary Pirate—Woods-Marshall Nov. 10
261 Renegades of the Sage—Starrett (56 m.).... Nov. 24

Eagle-Lion Features

(165 West 46th St., New York 19, N. Y.)

1948-49

965 Against the Wind—British cast Sept.
914 The Weaker Sex—British cast Sept.
942 Once Upon a Dream—British cast Sept.
995 The Fighting Redhead—Bannon (60 m.) Oct.
917 The Red Shoes—British-made not set
913 Alice in Wonderland—Live-action puppets.... not set
(End of 1948-49 Season)

Beginning of 1949-50 Season

001 The Black Book—Cummings-Dahl-Basehart ... Aug.
002 Black Shadows—Documentary Aug.
005 Down Memory Lane—All-star Aug.
004 Zamba—Hall-Vincent Sept.
006 Story of G. I. Joe—reissue Sept.
007 Trapped—Bridges-Payton Oct.
Letter of Introduction—reissue Oct.
009 Port of New York—Brady-Carter Nov.
008 Spring in Park Lane—British cast Nov.
012 The Glass Mountain—British cast Nov.
011 The Hidden Room—British cast
(formerly "Obsession") Oct.

(Ed. Note: "The Black Book," "Down Memory Lane" and "Black Shadows," formerly listed as 1948-49 product, are now in the 1949-50 season, and different production numbers have been assigned to each picture.)

Film Classics Features

(1501 Broadway, New York 18, N. Y.)

Not Wanted—Forrest-Brasselle June 24
Lost Boundaries—Pearson-Ferrer Aug. 5
Project X—Keith Andes Nov. 14
The Pirates of Capri—Hayward-Barnes Dec. 1
Guilty Bystander—Scott-Emerson not set

Lippert-Screen Guild Features

(255 Hyde St., San Francisco 2, Calif.)

4822 Grand Canyon—Arlen-Hughes Aug. 13
4824 Apache Chief—Curtis-Neal-Thurston Nov. 4
4821 Call of the Forest—Lowery-Curtis Nov. 18
(End of 1948-49 Season)

(Continued on next page)

Beginning of 1949-50 Season

4909 Treasure of Monte Cristo—Langan-Jergens..Oct. 14
 4913 The Dalton Gang—Lowery-BarryOct. 21
 4905 Deputy Marshal—Hale LangfordOct. 28
 4903 Square Dance Jubilee—Barry-HughesNov. 11
 4914 Red Desert—Barry-NealDec. 3
 4915 Tough Assignment—Barry-Steele-Brodie ...Dec. 17
 4902 Baron of Arizona—Price-Drewnot set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

1948-49

930 Any Number Can Play—GableJuly
 929 The Stratton Story—Stewart-AllysonJuly
 932 In the Good Old Summertime—GarlandJuly
 920 Tale of the Navajos—Native cast....Regional release
 931 Madame Bovary—Jones-Van Heflin-Mason.....Aug.
 933 Scene of the Crime—Van Johnson.....Aug.
 923 The Great Sinner—Peck-Gardner-HustonAug.
 (End of 1948-49 Season)

Beginning of 1949-50 Season

1 That Midnight Kiss—Grayson-IturbiSept.
 2 The Secret Garden—O'Brien-StockwellSept.
 3 The Doctor & the Girl—Ford-Leigh.....Sept.
 4 The Red Danube—Pidgeon-Lawford-Lansbury ...Oct.
 5 Border Incident—Murphy-MontalbanOct.
 6 That Forsyte Woman—Garson-Flynn-Pidgeon...Nov.
 Battleground—Johnson-Hodiak-MurphyNov.
 7 Adam's Rib—Tracy-HepburnNov.
 8 Tension—Totter-BasehartNov.
 9 Intruder in the Dust—Brian-Jarman, Jr.Dec.
 10 Challenge to Lassie—Gwenn-CrispDec.
 11 On the Town—Kelly-Ellen-SinatraDec.
 Death in the Doll's House—Scott-Sothernnot set
 Conspirator—Robt. Taylor-Eliz. Taylornot set

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1948-49

4808 The Counterpunch—KirkwoodAug. 14
 4843 Haunted Trails—Whip Wilson (60 m.)....Sept. 4
 4812 Jackpot Jitters—Yule-RianoSept. 11
 4865 Roaring Westward—Jimmy Wakely (55m.)Sept. 18
 4818 Angels in Disguise—Bowery BoysSept. 25
 4805 Black Midnight—Roddy McDowallOct. 2
 4856 Western Renegades—J. M. Brown (56 m.)..Oct. 9
 4821 Wolf Hunters—Kirby GrantOct. 30
 4844 Riders of the Dusk—Whip WilsonNov. 13
 4819 Masterminds—Bowery BoysNov. 20
 4866 Lawless Code—Jimmy Wakely (58 m.)....Nov. 27
 4807 Bomba on Panther Island—Johnny Sheffield.Dec. 18
 4845 Range Land—Whip WilsonDec. 25
 (More to come)

Beginning of 1949-50 Season

4922 Square Dance Katy—Jimmy DavisDec. 11
 4901 Blue Grass of Kentucky—Williams-NighJan. 1
 4951 Six-Gun Mesa—J. M. BrownJan. 8
 4902 Young Daniel Boone—Bruce-MillerJan. 15
 4913 Bowery Boys in London—Bowery BoysJan. 29

Paramount Features

(1501 Broadway, New York 18, N. Y.)

4901 Top O' the Morning—Bing CrosbySept. 5
 4902 Rope of Sand—Lancaster-Calvet.....Sept. 23
 4903 My Friend Irma—Wilson-Lynn-LundOct. 14
 4904 Song of Surrender—Hendrix-RainsOct. 28
 4905 Chicago Deadline—Ladd-Reed-HavocNov. 11
 4906 Red, Hot and Blue—Hutton-Mature (formerly
 listed as No. 4821 for Sept. 5 release) ...Nov. 25
 4907 Holiday Inn—reissueDec. 2
 4908 The Lady Eve—reissueDec. 2
 4909 The Great Lover—Bob HopeDec. 28
 4910 File on Thelma Jordan—Stanwyck-CoreyJan.
 4911 Captain China—Russell-Payne-RussellFeb.
 4912 Dear Wife—Caulfield-HoldenFeb.

Prestige Pictures Features

(1250 Sixth Ave., New York 20, N. Y.)

(Distribution through Universal-International)
 (No national release dates)Girl in the Painting—Mai Zetterling.....
 Daybreak—Todd-Portman**RKO Features**(1250 Sixth Ave., New York 20, N. Y.)
 (No national release dates)

051 Roseanna McCoy—Granger-Evans-Massey
 066 The Outlaw—Russell-Beutel
 007 Mysterious Desperado—Tim Holt (60 m.).....
 006 Follow Me Quietly—Lundigan-Patrick
 003 Easy Living—Mature-Ball-Scott
 004 Savage Splendor—Documentary
 067 She Wore a Yellow Ribbon—Wayne-Dru ..
 093 Ichabod & Mr. Toad—Disney
 005 Make Mine Laughs—Ray Bolger
 062 Gunga Din—reissue
 063 The Lost Patrol—reissue
 008 I Married a Communist—Day-Ryan
 011 Arctic Fury—Documentary
 009 They Live By Night—O'Donnell-Granger
 010 Strange Bargain—Scott-Lynn
 012 Masked Raiders—Tim Holt (60 m.)
 068 Bride for Sale—Colbert-Brent-Young
 014 A Dangerous Profession—Rait-Raines-O'Brien.....
 013 Holiday Affair—Mitchum-Leigh
 015 The Threat—O'Shea-McGraw-Gray
 016 Riders of the Range—Tim Holt (61 m.)

Republic Features

(1790 Broadway, New York 19, N. Y.)

1948-49

815 Post Office Investigator—Douglas-LongSept. 1
 843 Down Dakota Way—Roy Rogers (67 m.) ...Sept. 9
 816 Flame of Youth—Fuller-McDonaldSept. 22
 855 San Antone Ambush—Monty Hale (60 m.)...Oct. 1
 868 Navajo Trail Raiders—Allan Lane (60 m.)...Oct. 15
 817 Alias the Champ—Rockwell-FullerOct. 15
 856 Ranger of Cherokee Strip—Hale (60 m.)....Nov. 4
 844 The Golden Stallion—Roy Rogers (67 m.)...Nov. 15
 (End of 1948-49 Season)

Beginning of 1949-50 Season

4901 The Kid from Cleveland—Brent-BarriSept. 5
 4902 The Fighting Kentuckian—Wayne-Ralston..Sept. 26
 4961 Powder River Rustlers—Allan Lane (61m.)...Nov. 25
 The Blonde Bandit—Rockwell-Patrick.....Dec. 22
 Pioneer Marshal—Monte Hale.....Dec. 24

Selznick Rel. Org. Features

(400 Madison Ave., New York 17, N. Y.)

The Fallen Idol—British castNov.
 The Third Man—Welles-Valli-CottenNov.

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

918 Will James' Sand—Stevens-GrayJuly
 919 House of Strangers—Conte-Robinson-Hayward ..July
 921 Slattery's Hurricane—Darnell-Lake-Widmark...Aug.
 920 You're My Everything—Baxter-DaileyAug.
 922 Come to the Stable—Young-Holm.....Sept.
 923 I Was a Male War Bride—Grant-Sheridan....Sept.
 924 Thieves' Highway—Conte-Cobb-CortesaOct.
 925 Father Was a Fullback—MacMurray-O'Hara ...Oct.
 926 Everybody Does It—Douglas-DarnellNov.
 927 Oh, You Beautiful Doll—Haver-StevensNov.
 931 Pinky—Crain-LundiganNov.
 930 Fighting Man of the Plains—ScottDec.
 929 Prince of Foxes—Power-Welles-HendrixDec.
 928 Three Came Home—Colbert-Knowlesnot set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Black Magic—Welles-Guild-TamiroffAug. 19
 Red Light—Raft-MayoSept. 30
 Without Honor—Day-Clark-ToneOct. 10
 The Big Wheel—Rooney-Romay-MitchellNov. 5
 A Kiss for Corliss—Temple-NivenNov. 25
 Mrs. Mike—Powell-KeyesDec. 17
 Deadly is the Female—Dall-CumminsJan.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

703 Once More, My Darling—Montgomery-Blyth ..Aug.
 704 Blue Lagoon—English castAug.
 705 Yes Sir, That's My Baby—O'Connor-De Haven. Sept.
 706 The Gal Who Took the West—DeCarlo.....Sept.
 707 Abandoned—Storm-O'KeefeOct.
 708 Christopher Columbus—March-EldridgeOct.
 709 Sword in the Desert—Andrews-TorenOct.
 (End of 1948-49 Season)

Beginning of 1949-50 Season

901	Free for All—Cummings-Blyth	Nov.
902	Story of Molly X—Havoc-Hart-Russell	Nov.
903	Bagdad—O'Hara-Price	Nov.
	Undertow—Brady-Russell-Hart	Dec.
	Adam and Evelyn—British cast	Dec.
	Tight Little Island—British cast	Dec.
	Woman in Hiding—Lupino-Duff	Jan.
	The Rugges O'Riordans—British cast	Jan.
	South Sea Sinner—Carey-Winters	Jan.
	Francis—O'Connor-Pitts	not set

Warner Bros. Features
(321 W. 44th St., New York 18, N. Y.)**1948-49**

827	The Fountainhead—Cooper-Neal	July 2
828	The Girl from Jones Beach—Reagan-Mayo	July 16
829	One Last Fling—Smith-Scott	Aug. 6
831	It's a Great Feeling—Carson-Morgan-Day	Aug. 20

(End of 1948-49 Season)

Beginning of 1949-50 Season

901	White Heat—Cagney-Mayo	Sept. 3
902	The House Across the Street—Morris-Paige	Sept. 10
903	Task Force—Cooper-Wyatt	Sept. 24
904	Under Capricorn—Bergman-Cotten	Oct. 8
907	Story of Sea Biscuit—Temple-Fitzgerald	Nov. 12
908	Always Leave Them Laughing—Berle-Mayo	Nov. 26
909	A Farewell to Arms—reissue	Dec. 10
910	The Hatchet Man—reissue	Dec. 10
911	The Lady Takes a Sailor—Wyman-Morgan	Dec. 24
905	Chain Lightning—Bogart-Parker	not set

(Ed. Note: "Alcatraz Island" and "San Quentin," re-issues listed in the previous index for Dec. 17 release, have been withdrawn.)

SHORT SUBJECT RELEASE SCHEDULE**Columbia—One Reel**

2601	The Foxy Pup—Favorite (reissue)	(7 m.) Sept. 1
2851	Spin That Platter— Screen Snapshots (10 m.)	Sept. 15
2301	Horseshoe Wizardry—Sports (10 m.)	Sept. 22
2952	Miguelito Valdes & Orch— Thrills of Music (10 m.)	Sept. 22
2501	Ragtime Bear—Jolly Frolics (10 m.)	Sept. 29
2602	Window Shopping— Favorite (reissue) (7½ m.)	Oct. 6
2852	Motion Picture Mothers, Inc.— Screen Snapshots (9 m.)	Oct. 13
2802	Winter Capers—Sports (9 m.)	Oct. 27
2551	Candid Microphone No. 1 (9 m.)	Oct. 27
2603	Happy Tots—Favorite (reissue) (7 m.)	Nov. 3
2651	Cafe Society— Cavalcade of Broadway (11 m.)	Nov. 17
2853	Hollywood Rodeo— Screen Snapshots (9½ m.)	Nov. 17
2803	Hell Drivers—Sports	Nov. 24
2604	Hollywood Sweepstakes— Favorite (reissue)	Dec. 1
2854	Disc Jockeys USA—Screen Snapshots	Dec. 15
2804	Racing Royalty—Sports	Dec. 22
2901	Yukon Canada—Novelty	Dec. 22
2552	Candid Microphone No. 2	Dec. 29
2605	Poor Elmer—Favorite (reissue)	Dec. 29

Columbia—Two Reels

2401	Malice in the Palace—Stooges (16 m.)	Sept. 1
2411	Waiting in the Lurch—Joe Besser (15½ m.)	Sept. 8
2431	Three Blonde Mice— Alan Mowbray (16 m.) (reissue)	Sept. 29
2402	Vagabond Loafers—Stooges (16 m.)	Oct. 6
2421	Super-Wolf—Hugh Herbert (16 m.)	Oct. 13
2432	The Spook Speaks— Buster Keaton (reissue) (18 m.)	Oct. 20
2403	Dunked in the Deep—Stooges	Nov. 3
2422	Wha' Happen?—Vera Vague (16½ m.)	Nov. 10
2412	Let Down Your Aerial— Vernon-Quillan (17 m.)	Nov. 17
2423	French Fried Frolic—Brown-Ryan	Dec. 8
2433	Love in Gloom—Youngman (reissue)	Dec. 15
2120	Sir Galahad—Serial (15 episodes)	Dec. 22

Metro-Goldwyn-Mayer—One Reel

W-131	The Cat & the Mermouse—Cart. (8 m.)	Sept. 3
T-111	From Liverpool to Stratford—Trav. (9m.)	Sept. 10
W-132	Little Rural Riding Hood— Cartoon (6 m.)	Sept. 17
W-133	Love that Pup—Cartoon (8 m.)	Oct. 1

T-112 Glimpses of Old England—

Traveltalk (9 m.)	Oct. 8
W-134 Jerry's Diary—Cartoon (7 m.)	Oct. 22
S-151 Water Trix—Pete Smith (9 m.)	Nov. 5
T-113 In Old Amsterdam—Traveltalk (9 m.)	Nov. 12
W-135 Out-Foxed—Cartoon (8 m.)	Nov. 15
S-152 How Come?—Pete Smith	Nov. 19
W-161 The Lonesome Mouse— Cartoon (reissue) (8 m.)	Nov. 26

Paramount—One Reel**1948-49**

X8-11 Marriage Vows—Screen Song (7 m.)	Sept. 16
R8-10 Running the Keys—Sportlight (10 m.)	Sept. 16
K8-12 Strawhat Cinderella—Pacemaker (10 m.)	Sept. 23
X8-12 The Big Flame-Up—Screen Song (7 m.)	Sept. 30

(End of 1948-49 Season)

Beginning of 1949-50 Season

Z9-1 Busy Little Bears—Champion (10 m.)	Oct. 7
P9-1 Leprechaun's Gold—Noveltoon (10 m.)	Oct. 14
R9-1 Water Speed—Sportlight (10 m.)	Oct. 21
E9-1 Barking Dogs Don't Bite—Popeye (7 m.)	Oct. 28
X9-1 Strolling Thru the Park— Screen Song (8 m.)	Nov. 4

RKO—One Reel**1948-49**

94313 Ice Kids—Sportscope (8 m.)	Aug. 26
94118 Tennis Racquet—Disney (7 m.)	Aug. 26

(End of 1948-49 Season)

Beginning of 1949-50 Season

04201 Piano Rhythm—Screenliner (7 m.)	Sept. 9
04101 All in a Nutshell—Disney (7 m.)	Sept. 16
04301 Prizefighter—Sportscope (7 m.)	Sept. 23
04102 Goofy Gymnastics—Disney (7 m.)	Oct. 7
04202 Hands of Talent—Screenliner (7 m.)	Oct. 7

04302 Australian Surf Masters— Sportscope (8 m.)	Oct. 21
04103 The Greener Yard—Disney (7 m.)	Oct. 28
04701 Lonesome Ghost—Disney (reissue) (7 m.)	Oct. 28
04203 Iron Ponies—Screenliner (8 m.)	Nov. 4
04104 Sheep Dog—Disney (7 m.)	Nov. 18

04105 Slide, Donald, Slide—Disney (7 m.)	Dec. 9
04107 Toy Tinkers—Disney (7 m.)	Dec. 16
04106 Pluto's Heart Throb—Disney (7 m.)	Dec. 30
04702 Farmyard Symphony— Disney (reissue) (7 m.)	Dec. 30

04108 Lion Around—Disney (7 m.)	Jan. 20
04109 Pluto & the Gopher—Disney (7 m.)	Feb. 10

RKO—Two Reels**1948-49**

93403 The Newlyweds—Specials (16 m.)	Aug. 19
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Beginning of 1949-50 Season

03601 In the Devil Dog House— Clark & McCullough (reissue) (21 m.)	Sept. 9
03101 Holiday for Danny—This is America (17 m.)	Sept. 16
03501 Hot Foot—Ed. Kennedy (reissue) (18 m.)	Sept. 23
03401 Prize Maid—Comedy Special (18 m.)	Sept. 23
03301 The Boy and the Eagle—Special (15 m.)	Sept. 30
03201 Dog of the Wild—My Pal (18 m.)	Oct. 7
03102 Spotlight on Mexico— This is America (17 m.)	Oct. 14
03602 Kickin' the Crown Around— Clark & McCullough (reissue) (19 m.)	Oct. 21
03701 Sweet Cheat—Leon Errol (18 m.)	Oct. 28
03103 State Trooper—This Is America (17 m.)	Nov. 11
03402 Bashful Romeo—Comedy Special (17 m.)	Nov. 25
03901 Football Headliners of 1949— Special (18 m.)	Dec. 9
03702 Shocking Affair—Leon Errol (17 m.)	Dec. 23
03801 Basketball Headliners of 1950 (17 m.)	Apr. 21

Republic—Two Reels

893 King of the Rocket Men—Serial (12 episodes)	Oct. 29
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Beginning of 1949-50 Season

4981 James Brothers of Missouri—Serial (12 ep.)	Jan.
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Twentieth Century-Fox—One Reel

9514 Sourpuss in the Covered Pushcart—
Terrytoon (7 min.) Sept. 9803 Shadows in the Snow—Specialty (9 m.) Sept. 9255 Realm of the Redwoods—Adventure (8 m.) Sept. 9515 A Truckload of Trouble—Terry. (7 m.) Oct. 9201 Ahoy, Davy Jones—Adventure (11 m.) Oct. 9516 The Perils of Pearl Pureheart (Mighty Mouse)—
Terrytoon (7 min.) Oct. 9517 Dancing Shoes (Talk. Magpies)—Terry. (7 m.) Nov. 9602 Fashions of Yesteryear—Feminine World (8 m.) Nov. 9518 Flying Cups and Saucers—Terrytoon (7 m.) Nov. 9202 Aboard the Flattop Midway—
Adventure (11 m.) Nov. 9519 Paint Pot Symphony—Terrytoon (7 m.) Dec. 9256 Jewel of the Baltic—Adventure (8 m.) Dec. 9520 Stop, Look & Listen (Mighty Mouse)—
Terrytoon (7 min.) Dec. 9203 Midwest Metropolis—Adventure (11 m.) Dec.

Twentieth Century-Fox—Two Reels

Vol. 15 No. 8—Farming Pays Off—
March of Time (17 m.) Aug. 19
Vol. 15 No. 9—Policeman's Holiday—
March of Time (19½ m.) Sept. 19
Vol. 15 No. 10—The Fight for Better Schools—
March of Time (20 m.) Oct.

United Artists—One Reel

Bolero—Cartune (7½ m.) June

Universal—One Reel

4347 Beauty & the Beach—Variety Views (9 m.) Sept. 5
4332 Cow Cow Boogie—Cart. (reissue) (7 m.) Sept. 19
4388 Sailing With a Song—Sing & Be Happy
(10 min.) Oct. 3
4348 You Don't Say—Variety Views (9 m.) Oct. 3
4333 The Screwball—Cartune (reissue) (7 m.) Oct. 17
(End of 1948-49 Season)

Beginning of 1949-50 Season

5341 Boundaries Unlimited—
Variety Views (9 m.) Nov. 7
5381 My Favorite Girl—
Sing & Be Happy (10 m.) Nov. 7
5321 A-Haunting We Will Go—
Cartune (reissue) (7 m.) Nov. 7
5322 Kittens Mittens—Cartune (reissue) (7 m.) Dec. 5
5342 Breaking the Tape—
Variety Views (9 m.) Dec. 12
5382 Songs of the Range—
Sing & Be Happy (10 m.) Dec. 26
5383 Dream Dust—Sing & Be Happy (10 m.) Feb. 30
5384 Sing Your Thanks—
Sing & Be Happy (10 m.) Apr. 3

Universal—Two Reels

4202 Four Bears Before the Mast—
Special (18 m.) Aug. 31
4312 Skinny Ennis & Orch.—Musical (15 m.) Sept. 28
4313 Rhythm of the Mambo—Musical (15 m.) Oct. 26
4358 The Pecos Pistol—Musical Western (26 m.) Oct. 27
(End of 1948-49 Season)

Beginning of 1949-50 Season

5301 Herman's Herd—Musical (15 m.) Nov. 2
5351 Coyote Canyon—Musical Western (26 m.) Nov. 17
5302 Lionel Hampton & Orch.—
Musical (15 m.) Dec. 7
5352 South of Santa Fe—Musical Western Dec. 22
5303 Freddie Slack & Orch.—Musical (15 m.) Jan. 4
5304 Ethel Smith & the Henry King Orch.—
Musical (15 m.) Feb. 1

Vitaphone—One Reel**1948-49**

5712 Dough for the Do-Do—Merrie Mel. (7 m.) Sept. 3
5513 Hunting the Fox—Sports Parade (10 m.) Sept. 3
5714 Each Dawn I Crow—Merrie Melody (7 m.) Sept. 24
5606 Spills & Chills—Sports Review (10 m.) Oct. 1
5713 Fast & Furryous—Merrie Mel. (7 m.) Oct. 1
5723 Frightened Hare—Bugs Bunny (7 m.) Oct. 8
5715 Swallow the Leader—Merrie Mel. (7 m.) Oct. 15
5717 For Scent-imental—Merrie Melody (7 m.) Nov. 12
5718 Hippity-Hopper—Merrie Melody (7 m.) Nov. 19
5716 Bye Bye Blue Beard—Merrie Mel. (7 m.) Oct. 22
5724 Which is Witch—Bugs Bunny (7 m.) Dec. 3
5725 Rabbit Hood—Bugs Bunny (7 m.) Dec. 24
5726 Hurdy Gurdy Hare—Bugs Bunny (7 m.) Jan. 21
(End of 1948-49 Season)

Beginning of 1949-50 Season

6801 U.S. Calif. Band & Glee Club—
Melody Master (reissue) (10 m.) Sept. 17
6301 Tom Thumb in Trouble—B.R. Cartoon
(reissue) (7 m.) Sept. 24
6501 The Little Archer—Sports Parade (10 m.) Oct. 8
6302 Farm Frolics—B. R. Cart. (reissue) (7 m.) Oct. 15
6601 Horse and Buggy Days—Novel. (10 m.) Oct. 22
6802 Emil Coleman & Orch.—Melody Master
(reissue) (10 m.) Oct. 29
6401 So You Want to Get Rich Quick—
Joe McDouakes (10 m.) Oct. 29
6303 The Hep Cat—
B.R. Cartoon (reissue) (7 m.) Nov. 12
6502 King of the Rockies—Sports Parade (10 m.) Nov. 19
6402 So You Want to Be an Actor—
Joe McDouakes (10 m.) Dec. 3
6503 Happy Holidays—Sports Parade (10 m.) Dec. 10
6701 Bear Feat—Merrie Melody (7 m.) Dec. 10
6602 Fads & Fashions—Novelty (10 m.) Dec. 24
6304 Toy Trouble—
B.R. Cartoon (reissue) (7 m.) Dec. 31
6702 A Ham in a Role—Merrie Melody (7 m.) Dec. 31
6703 Home, Tweet Home—Merrie Melody (7 m.) Jan. 14
6803 40 Boys and a Song—
Melody Master (reissue) (10 m.) Jan. 14
6504 Let's Go Boating—Sports Parade (10 m.) Jan. 21
6305 My Favorite Duck—
B.R. Cartoon (reissue) (7 m.) Jan. 28
6704 Boobs in the Woods—Merrie Mel. (7 m.) Jan. 28

Vitaphone—Two Reels

6101 Pig Skin Passes—Featurette (20 m.) Sept. 10
6001 Trailin' West—Special (20 m.) Oct. 1
6002 Jungle Terror—Special (20 m.) Nov. 5
6102 Calling All Girls—Featurette (20 m.) Nov. 26
6003 Snow Carnival—Special (20 m.) Dec. 17
6103 The Grass is Always Greener—
Featurette (20 m.) Jan. 7

NEWSWEEKLY NEW YORK RELEASE DATES

Paramount News	Warner Pathé News
24 Thurs. (E) ... Nov. 17	27 Wed. (O) ... Nov. 16
25 Sunday (O) ... Nov. 20	28 Mon. (E) ... Nov. 21
26 Thurs. (E) ... Nov. 24	29 Wed. (O) ... Nov. 23
27 Sunday (O) ... Nov. 27	30 Mon. (E) ... Nov. 28
28 Thurs. (E) ... Dec. 1	31 Wed. (O) ... Nov. 30
29 Sunday (O) ... Dec. 4	32 Mon. (E) ... Dec. 5
30 Thurs. (E) ... Dec. 8	33 Wed. (O) ... Dec. 7
31 Sunday (O) ... Dec. 11	34 Mon. (E) ... Dec. 12
32 Thurs. (E) ... Dec. 15	35 Wed. (O) ... Dec. 14
33 Sunday (O) ... Dec. 18	36 Mon. (E) ... Dec. 19
34 Thurs. (E) ... Dec. 22	37 Wed. (O) ... Dec. 21
35 Sunday (O) ... Dec. 25	38 Mon. (E) ... Dec. 26
36 Thurs. (E) ... Dec. 29	39 Wed. (O) ... Dec. 28
37 Sunday (O) ... Jan. 1	40 Mon. (E) ... Jan. 2

Universal

300 Thurs. (E) ... Nov. 17	307 Thurs. (E) ... Dec. 13
301 Tues. (O) ... Nov. 22	308 Thurs. (E) ... Dec. 15
302 Thurs. (E) ... Nov. 24	309 Tues. (O) ... Dec. 20
303 Tues. (O) ... Nov. 29	310 Thurs. (E) ... Dec. 22
304 Thurs. (E) ... Dec. 1	311 Tues. (O) ... Dec. 27
305 Tues. (O) ... Dec. 6	312 Thurs. (E) ... Dec. 29
306 Thurs. (E) ... Dec. 8	313 Tues. (O) ... Jan. 3

News of the Day

222 Wed. (E) ... Nov. 16	223 Mon. (O) ... Nov. 21
224 Wed. (E) ... Nov. 23	225 Mon. (O) ... Nov. 28

Fox Movietone

93 Friday (O) ... Nov. 18	226 Wed. (E) ... Nov. 30
94 Tues. (E) ... Nov. 22	227 Mon. (O) ... Dec. 5
95 Friday (O) ... Nov. 25	228 Wed. (E) ... Dec. 7
96 Tues. (E) ... Nov. 29	229 Mon. (O) ... Dec. 12
97 Friday (O) ... Dec. 2	230 Wed. (E) ... Dec. 14
98 Tues. (E) ... Dec. 6	231 Mon. (O) ... Dec. 19
99 Friday (O) ... Dec. 9	232 Wed. (E) ... Dec. 21
100 Tues. (E) ... Dec. 13	233 Mon. (O) ... Dec. 26
101 Friday (O) ... Dec. 16	234 Wed. (E) ... Dec. 28
102 Tues. (E) ... Dec. 20	235 Mon. (O) ... Jan. 2
103 Friday (O) ... Dec. 23	
104 Tues. (E) ... Dec. 27	
105 Friday (O) ... Dec. 30	

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No. 48

THE REAL CAUSE OF THE BRITISH MOVIE INDUSTRY'S COLLAPSE

Many opinions have been expressed as to the causes of the British movie industry's collapse, but the real cause has really been overlooked. A few years ago this cause was given in these columns—the lack of sufficient theatres in Great Britain and its dominions to support a movie industry independently of the United States market, particularly since the picture-going public in those countries has become accustomed to the pictures produced in this country and demands them. The British movie industry has to have an American market.

Unfortunately the British pictures, with few exceptions, did not measure up to the demands of the American picture-goers. And for this reason the American exhibitor would not book them.

The few good pictures that J. Arthur Rank sent to the United States have either brought or will bring him a lot of dollars. "Hamlet," "Henry V," "Red Shoes" and "Great Expectations" are among the British pictures that have grossed exceptionally well in the American market.

One of the greatest mistakes made by the British industry is its failure to properly publicize its stars in the United States so as to popularize them. Some good British pictures failed to go over here for no other reason than that the American public was unacquainted with the players. Laurence Olivier, James Mason, Vivien Leigh and Robert Donat, for example, have no trouble in drawing patrons to the box-office; the American people know them and like them, and as a result go to see the pictures in which they appear.

One other cause of the failure has been the fact that the British industry's leaders, particularly Mr. Rank, tried to improve their position the wrong way; they persuaded the British Government, first, to impose a seventy-five per cent confiscatory tax on the earnings of American pictures, and then to impose an unreasonable quota on the number of American films that could be shown in the British theatres, in addition to restricting the amount of dollars that the American distributors could draw out of England.

As to the first, the American distributors were able to overcome it by placing an embargo on the shipment of American pictures to Great Britain. As to the second, they countered by refusing to book their pictures on the same bill with a British picture. The English exhibitors showing double bills were not sold American pictures unless they agreed to show two of them on the same bill. The effect of such an agreement was to stop the arbitrary classification of top American films as "B" productions so that top money would go to a weak British picture. Thus the quota hurt the British industry more than the American distributors, because, with poor British pictures in the main to fill the playing time of the British theatres, and with fewer American pictures to attract the British public, the theatres took in less money at the box-office and, consequently, paid less to the British producers.

If the British industry leaders should stop playing politics with their movie industry and get down to business, making

pictures acceptable to the American market, they will have better luck, for, so far as the American exhibitor is concerned, he does not care where a picture comes from so long as it will attract patrons to his box-office. As a matter of fact, nothing would suit the American exhibitors more than to look to the British producers as a dependable source for box-office product, because the more competition there is for their playing time the better their position.

So long as the British producers fail to exploit their stars in the United States, and so long as they persist in influencing their Government to impose restrictions on American pictures, the British movie industry is going to suffer. Not until they realize this will there be any hope for them.

The statement made to me several years ago by the head of a big affiliated circuit still rings in my ears. He said: "The British theatres cannot get along without American pictures." His statement has proved true.

SCARECROWS

Some trade papers fear that Divorcement will bring about a shortage of product.

Why should there be a shortage of product because of Divorcement? If anything, there should be an increase, for Divorcement will serve to encourage independent production. Under the old system, the pictures produced by the major producing organizations were, by reason of back-scratching arrangements among the theatre-owning producer-distributors, given preference in playing time, in length of engagements, and in terms, over the pictures made by the independent producers. With Divorcement, there will be a free and open market, and the independent producers will have a fair opportunity to book their pictures in the main centers of population upon terms and conditions equal to those of the major producers.

If there is a shortage of product, it will be, not in quantity, but in quality. But there has always been a shortage of good pictures, of which the industry can never produce too many.

Perhaps Divorcement will bring about an improvement in the average quality of the product; when the major producers will no longer depend on a set number of bookings in their own theatres and those of other producers, no matter whether their pictures are good or bad, they will realize that their survival depends on the making of better pictures. As a matter of fact, it will make no difference whether a picture is produced by a major company or an independent producer; the deciding factor will be entertainment quality, and the good pictures will get the greatest number of bookings. Consequently, there is bound to be stiffer competition in the production end of the business, and such competition should result in better pictures.

In the opinion of this paper, there is no danger that there will be a serious shortage of product. All the exhibitor has to do is to exercise care in the selection of the pictures he books. If he should do so and the poor pictures remain unplayed, every producer will realize the necessity of improving the quality of his pictures if he is to remain in business.

"Always Leave Them Laughing"
with Milton Berle, Virginia Mayo
and Ruth Roman

(Warner Bros., no rel. date set; time, 116 min.)

Very good mass entertainment! It is a laugh-fest from start to finish. There is no question that the picture will go over in a big way, not only in territories where Milton Berle is a favorite television star, but also in areas that do not have television, for blended with the hilarious comedy and the musical numbers are just the right touches of romance and pathos to give the picture wide appeal. As a small-time comedian who aggressively battles his way to the top, Berle does a whale of a job in a role that is tailored to his brand of buffoonery. He is hardly ever off the screen, and his clowning and fast gags keep one in a constant state of laughter. Comical as he is, however, Berle is surprisingly good in the story's more serious moments, at which times he proves himself to be a dramatic actor of considerable ability. Although it is Berle's show from beginning to end, the others in the very fine cast, including Virginia Mayo, as a sultry gold-digger, Bert Lahr, as her husband, and Ruth Roman, as the girl with whom Berle falls in love, contribute much to the picture's entertainment values. Lahr, incidentally, is exceptionally good in one dramatic sequence, where he tells the brash Berle of the qualities one must have before he can become a successful comedian. All in all, the picture presents a mixture of comedy, wisecracks, musical numbers, slapstick, romance and pathos that cannot miss:—

Told in flashback, the story opens on Labor Day in Asbury Park, where Berle, appearing in a second-rate hotel, knocks himself out trying to get laughs on the final show of the season. Back on Broadway, his efforts to gain a foothold as a night-club comedian fail because of his use of other comedians' material. He gets together with Ruth Roman, a performer he had met in Asbury Park, and persuades her to join him in a song and dance act, based on material that had been used by her parents (Grace Hayes and Alan Hale), both ex-vaudevillians. They rehearse for days, but when Berle gets an offer to do a single at a club party, he leaves Ruth flat to accept the engagement. He turns out to be a flop but Ruth consoles him. He next obtains an engagement as a chorus boy in a minor musical, but he tells Ruth and her parents that he had the comedy lead. He becomes frantic, however, when they show up in the audience on opening night, and puts on an impromptu comedy routine, ruining the performance and getting himself fired. He becomes a cab driver after this fiasco, while Ruth gets a job in the chorus of a musical show starring Bert Lahr and Virginia Mayo, his flirtatious wife. Several days before the opening in New Haven, Lahr is stricken with a heart attack. Berle, who had made a study of Lahr's routines, auditions for the role and wins the job. He becomes a smash hit. Success goes to his head, and he neglects Ruth for Virginia, who plays up to him while Lahr is in the hospital. On the last night in Boston, with Lahr recovered and ready to open in New York, Berle introduces him to the audience and persuades him to do a routine with him. The strain proves to be too much for Lahr, who collapses and dies. Berle, feeling responsible, reproaches himself and, in a complete reversal of character, declines Virginia's offer to step into Lahr's shoes and tells her that their affair is finished. He returns to Ruth and goes on to become one of the country's foremost comedians, using his own material.

It was produced by Jerry Wald and directed by Roy Del Ruth from a screen play by Melville Shavelson and Jack Rose, based on a story by Max Shulman and Richard Mealand.

Suitable for the entire family.

"Port of New York" with Scott Brady
(Eagle-Lion, November; time, 79 min.)

Set against authentic New York backgrounds, and given a semi-documentary treatment, this crime melodrama should give fairly good satisfaction wherever action pictures are favored. The story, which revolves around the efforts of Federal agents to smash a dope-peddling ring, follows a familiar formula and is not always convincing, but it manages to generate enough excitement and suspense to overcome the lack of plot originality. The direction is skillful and the acting good, but the players mean little at the box-office. Worthy of mention is the first-rate photography:—

K. T. Stevens, girl-friend of Yul Brynner, head of a narcotics smuggling ring, helps the assistant purser of the

S.S. Florentine to sneak aboard a rubber raft with a package of narcotics as the liner approaches New York. Members of the ring meet the raft, take the package, and kill the purser. When the liner docks, agents of the Customs Bureau discover that sand had been substituted for a shipment of raw narcotics consigned to a drug firm. Federal agents Scott Brady and Richard Rober are assigned to the case, and their first break comes when Miss Stevens, having quarreled with Brynner, offers to lead them to the missing narcotics. Brynner, however, murders her before she can talk, and Brady and Rober, investigating the crime, find clues that eventually lead to the discovery of the narcotics in a railroad station locker. Ownership of the package is traced to Arthur Blake, a night-club entertainer, who proves to be a stooge for the ring, but Brady and Rober manage to learn from him that the gang operated from a boat works, which they used as a front. Searching the boat works that night, Brady and Rober are surprised by the smugglers. Rober escapes, but Brady is caught and murdered. Through information he had acquired in the boat works, Rober impersonates an unknown but expected buyer of narcotics, and in that way meets the different members of the gang and learns that Brynner is their leader. He sets up an elaborate scheme to trap the gang aboard a yacht with the aid of the Coast Guard, but the scheme backfires when his identity is discovered at the last minute. This leads to a furious battle, with the Coast Guard arriving in the nick of time to save Rober and apprehend the gang.

It was produced by Aubrey Schenck and directed by Laslo Benedek from a screen play by Eugene Ling, suggested by a story by Arthur A. Ross and Bert Murray.

Adult fare.

"There's a Girl in My Heart"
with Lee Bowman, Elyse Knox
and Peggy Ryan

(Allied Artists, November; time, 79 min.)

A pleasant musical, with singing and dancing. The story, which takes place during the period of the Gay Nineties, is thin, but it serves as a suitable framework for the plentiful musical numbers. Some of the songs are old and some are new, but all are pleasing to the ear. The dance routines by Peggy Ryan and Ray McDonald are very fine. The action of the story is not tense, but it is human. Lee Bowman, despite his lack of scruples as a politician, is not hateful, and manages to win mild sympathy. Elyse Knox, as the young widow and star of the Music Hall, is appealing, and Lon Chaney, as the not-too-bright saloon-keeper, is believable. Good touches of comedy and romance are worked into the plot:—

Bowman, a smooth politician, persuades Chaney to join him in a plan to erect a huge sports arena on McTaggart Street, in New York. But to put the plan in operation, they must acquire certain properties, including Chaney's Music Hall, which he leased from Elyse Knox, the owner. Both men hoped to buy the property at a low figure by letting business drop to an unprofitable point, but Elyse, a good business woman, with beauty and talent, has other ideas: She takes the place of Iris Adrian as star of the Music Hall show, causing business to boom. Bowman, who had been interested in Gloria Jean, daughter of Ludwig Donath, a music teacher, switches his attentions to Elyse, but she refuses to sell the property, not only because of the improvement in business, but also because the erection of a sports arena would cause many families on the block to be evicted from their homes. Seeking to close down the Music Hall through trickery, Bowman persuades Elyse to give Peggy Ryan and Ray McDonald a chance to dance in the show, then notifies the police that she was employing minors. But the scheme backfires when Elyse convinces the police that she had merely given the youngsters a chance to prove their talent, without pay. Bowman takes an option on another piece of property without which the sports arena could not be built. Chaney doublecrosses him by attempting to acquire the property himself. They agree to settle the issue by a fist fight, the winner to take the option. Bowman wins, but he refuses to exercise the option because of his love for Elyse, who felt that the block should remain unchanged. Elyse, appreciative, returns his love.

It was produced and directed by Arthur Dreifuss from a story and screen play by Arthur Hoerl and John Eugene Hasty.

Good for the entire family.

"Bagdad" with Maureen O'Hara, Paul Christian and Vincent Price

(Universal-International, November; time, 82 min.)

The best that may be said for this fabulous Technicolor adventure melodrama is that it is acceptable in pace if far-fetched and confused in story. It should get by with those who are more concerned with movement and pageantry than story values, for the action takes place in Bagdad and against vast expanses of desert scenery, stressing swordplay, fights, chases, colorful costumes, dancing girls, and the like. But those who are in the least bit discriminating will find the proceedings generally tedious, for the story is hackneyed and its development unimaginative. The action is so ludicrous at times that it provokes laughs where no laughs are intended. The players, who play their roles straight, struggle to make something of their parts, but their characterizations are so exaggerated that they are put at a distinct disadvantage:—

Returning to Bagdad from England, where she had been educated, Maureen O'Hara, a princess, learns that her father had been assassinated by a band of desert marauders known as the Black Robes. Jeff Corey, her father's faithful aide, informs her that Paul Christian, a prince of a rival tribe, was the secret leader of the Black Robes. Maureen swears revenge. Actually, however, the Black Robes were led by John Sutton, Christian's cousin, who was secretly in cahoots with Vincent Price, Bagdad's Turkish military governor; both had framed Christian for the murder. Christian comes to Bagdad to gather evidence to clear himself, and assumes the identity of a jewel merchant. Price reveals Christian's true identity to Maureen, hoping that she will arrange for her followers to kill him. Meanwhile he gives orders to his own soldiers to dispose of Christian. After numerous narrow escapes, Christian gathers the evidence he needs and informs Price that he is ready to stand trial before the Arab sheiks in the desert. Sutton and Price, ordered to attend the trial, instruct the Black Robes to attack the palace and kill Christian, but the young prince escapes death when he is captured during the excitement by Maureen and her followers, who take him into the desert to die. They free him, however, when he convinces them that Sutton and Price were behind the Black Robes, and join him in a fabulous scheme that results in proof of his innocence and brings the culprits to justice after much bloodshed. With her revenge satisfied, Maureen embraces Christian.

It was produced by Robert Arthur and directed by Charles Lamont from a screen play by Robert Hardy, based on a story by Tamara Hovey.

Harmless for children.

"Adam and Evalyn" with Stewart Granger and Jean Simmons

(Universal-International, December; time, 92 min.)

A fairly good British-made romantic comedy-drama. Although its story about an orphan girl who grows up and falls in love with her guardian is not too original, it has been presented with considerable appeal and charm. It should, in fact, prove more popular than most British pictures with the general run of American audiences. Jean Simmons, as the woebegone orphan who blossoms into a young lady of considerable beauty, makes a beguiling heroine, and Stewart Granger, as the affable gambler who adopts her, is highly effective. Their pleasing performances, aided by crisp direction and occasional bits of snappy dialogue, make for a light-hearted entertainment that is easy to take:—

Jean Simmons, living in an orphanage, believes her father to be a successful business man and waits for the day when he will take her home. Actually her father (Fred Johnson), ashamed at being a failure, had consistently lied to her in his letters and had represented himself as Stewart Granger, a successful gambler, who aided him often. Just before Johnson, a jockey, dies from injuries received in a fall, Granger promises to visit Jean. He is shocked when the girl greets him as her father, but soon learns the truth. Rather than disillusion her, he takes her home to his swank London flat and leads her to believe that he is a stock broker. But after several days of the masquerade, Jean learns the truth from Helen Cherry, Stewart's girl-friend and associate. She breaks down completely and is sent away to a finishing school in Switzerland. Returning after several years at school, Jean, now a sophisticated young miss, captures Granger's heart. He fully realizes his feelings when Raymond Young, his

worthless younger brother, starts to date Jean. When Granger's interest in Helen diminished, and when he tells his brother to keep away from Jean, Helen and Raymond decide to avenge themselves by bringing Jean to one of his gambling parties in the hope that she will leave him when she learns the source of his income. Shocked because of her complex about gambling, which had made a failure of her father, Jean informs the police and makes Granger subject to a heavy fine. Granger, puzzled by her action, forgives her when she explains that she loved him dearly and had informed on him to make him give up gambling.

Harold French produced and directed it from an original story by Noel Langley. It is a J. Arthur Rank presentation.

Unobjectionable morally.

"Whirlpool" with Gene Tierney, Richard Conte and Charles Bickford

(20th Century-Fox, January; time, 97 min.)

Hypnotism, blackmail and murder make up the theme of this exciting and suspenseful melodrama. Revolving around the wife of a prominent psychiatrist who becomes the victim of a saucy but unscrupulous astrologist, who uses his hypnotic powers to frame her for murder and make her appear unfaithful, the well-written story keeps one engrossed throughout because of the absorbing plot developments. Since there is no mystery as to who committed the murder, one's interest is held taut by the ingenious methods employed by the crafty astrologist to pin the guilt on the heroine while establishing his own innocence through self-hypnosis. Gene Tierney, as the wife, Richard Conte, as her husband, and Charles Bickford, as a detective, handle their roles effectively, but top acting honors go to Jose Ferrer, who makes believeable the part of the slick but cruel hypnotist. The production values are fine:—

Briefly, the involved but understandable story brings Gene and Ferrer together when he, a total stranger, comes to her rescue when a department store detective catches her stealing a diamond pin. He identifies her as a woman of means and talks the store manager out of prosecuting her. Introducing himself as an astrologist, Ferrer tells Gene that she was suffering from a form of kleptomania and talks her into letting him treat her, even though her husband is a successful psychiatrist. She begins to have faith in him when, through hypnosis, he relieves her suffering from insomnia. One afternoon at a cocktail party, Barbara O'Neill, a society matron and one of Conte's patients, warns Gene that Ferrer is a crook who lives off wealthy women. Unknown to Gene, Ferrer had swindled Miss O'Neill out of a huge sum of money and, on the advice of Conte, she had demanded restitution from Ferrer under threat of going to the police. To rid himself of Miss O'Neill, Ferrer conceives a diabolical plot whereby he murders her after weaving a web of circumstantial evidence against Gene and then, through hypnosis, places her at the scene of the crime when Miss O'Neill's body is found by the police. Conte, heartbroken over the apparent proof of his wife's infidelity but believing her protests of innocence, offers to produce recordings he had made of interviews with Miss O'Neill to prove that Ferrer may have committed the murder. But he finds the recordings missing, for Gene, in her hypnotic trance, had removed them and had hidden them in Miss O'Neill's home. Meanwhile Ferrer, in the hospital, establishes his innocence by proving that he had undergone a major surgical operation several hours before the murder. He implicates Gene further, however, by insinuating that she had murdered Miss O'Neill to eliminate her as a rival for his love. After many complications, Conte deduces that Ferrer had hypnotized himself after his operation to make himself impervious to pain so as to leave the hospital and commit the murder. He deduces also that Gene, in her trance, had hidden the records in Miss O'Neill's home. Detective Charles Bickford agrees to follow up Conte's theory and accompanies him and Gene to Miss O'Neill's home to search for the records. Learning of this move, Ferrer hypnotizes himself, leaves the hospital, and rushes to Miss O'Neill's home to recover the records. Discovered by Bickford, Conte and Gene, Ferrer, armed, holds them at bay and defiantly confirms everything Conte had surmised. As he moves to escape, he falls to the floor, dead from the loss of blood.

It was produced and directed by Otto Preminger from a screen play by Ben Hecht and Andrew Solt, based on a novel by Guy Endore.

Adult fare.

"Square Dance Jubilee" with Don Barry, Wally Vernon and Mary Beth Hughes

(Lippert-Screen Guild, Nov. 11; time, 78 min.)

This musical western is genuine entertainment and will undoubtedly prove to be a "sleeper" wherever exhibitors back it up with adequate exploitation and advertising, for it has all the ingredients that appeal to small-town audiences in particular, and to some audiences in the bigger towns. The story, though not extraordinary, holds one's interest all the way through, and there is plenty of music, of the hillbilly variety, played and sung by different bands and persons. The music is worked into the story so intelligently that, while one is watching the musicians do their stuff, one is always mindful of what is likely to happen next in the action. The musical talent employed includes Spade Cooley and his band; the Cowboy Copas; the Broome Brothers; Smiley and Kitty; Herman the Hermit; Ray Vaughn; the Tumbleweed Tumblers; the Elder Lovelies and others. There are also many comical situations. The direction, acting and photography are very good:—

Thurston Hall, head of an important New York television network, sends Don Barry and Wally Vernon, his prize talent scouts, west to search for authentic western talent. Vernon garbs himself in typical western "dude" finery, and the two head for Prairie City, reputed to be a veritable talent beehive. Mary Beth Hughes, owner of the Star Ranch near Prairie City, is concerned over the disappearance of many of her cattle. When Marshall Reed, her foreman, discovers that John Eldredge, owner of the Frontier Saloon, had shipped cattle rustled from the Star Ranch, he is shot down by one of Eldredge's henchmen to keep him from talking. Barry and Vernon find the mortally wounded man and try to help him, but to no avail. They give Mary the bad news and then head for the Frontier Saloon. There, Eldredge offers to let them use the saloon for a Square Dance Jubilee, in which all the local talent was to perform before television cameras. Eldredge plans to rustle more cattle while every one is attending the Jubilee. Before the show begins, the sheriff arrests Vernon on suspicion of cattle rustling when his spur is found near a robbed ranch. Eldredge dispatches one of his henchmen to murder Vernon in prison, but Barry, suspecting Eldredge and guessing his intentions, apprehends the henchman and compels him to change clothes with Vernon. Thinking that Vernon was leaving the jail, Eldredge shoots and kills his own henchman. Barry uses this incident to prove that Eldredge was behind the cattle rustling and the murders, then turns him over to the sheriff after giving him a merciless beating. Barry and Mary, by this time in love, return to New York with Vernon and with the finest group of Western talent ever assembled for a television show.

It was produced by Ron Ormond and directed by Paul Landres from a screen play by Mr. Ormond and Daniel B. Ullman, based on a story by William Nolte.

Good for the entire family.

"Black Midnight" with Roddy McDowall and Lyn Thomas

(Monogram, October 2; time, 66 min.)

This will do for the second half of a double bill in theatres that specialize in action features. The story is not unpleasant, but it is not one to set the world afire. Some of the wildly melodramatic situations, such as, for example, the one where the mountain lion is about to attack Roddy McDowall, but is shot and killed in the nick of time by Damian O'Flynn, are a bit forced; the audiences are likely to laugh at them rather than be thrilled. But those who like horses may overlook some of the defects. The photography is fair:—

Roddy McDowall and Damian O'Flynn, his uncle, take time out from their own ranch chores to welcome home Fay Baker and Lyn Thomas, her daughter, absent from their neighboring ranch for years. Rand Brooks, O'Flynn's runaway son, returns home with Gordon Jones, a friend, and several horses. Because of the wildness of Midnight, a black

stallion, Rand decides to kill him, but Roddy buys the horse from him because of a feeling that he could tame him. Unknown to Roddy, the horse had been stolen by Rand and Gordon. Roddy patiently trains Midnight and succeeds in riding him. When sheriff Kirby Grant becomes suspicious of the brand on Rand's horses, Gordon steals Midnight and plans to kill him, but Midnight tramples him to death. Roddy locates Midnight and, with Lyn's aid, dresses the animal's wounds and then hides him. The sheriff convinces O'Flynn that, in his opinion, Gordon had attacked Midnight first. At his hiding place, Midnight succeeds in beating off an attack by a mountain lion. The lion makes ready to jump on Roddy just as he approaches, but O'Flynn, who had been following Roddy to assure him that he is no longer prejudiced against Midnight, shoots and kills the lion. Learning from the sheriff that Rand's horses had been stolen from traders who had been found shot dead, Roddy confronts Rand with this information. Rand knocks out Roddy and plans to kill the sheriff, but Midnight foils his getaway. Rand then gives himself up. The sheriff recovers the horses and drops the charges of theft, but he leaves Midnight behind to Roddy. The stallion goes off with a mare, while Roddy and Lyn find romance.

Lindsley Parsons produced it, and Oscar Boetticher directed it, from a story by Clint Johnson, who wrote the screen play in collaboration with Erna Lazurus.

Harmless for children who like westerns.

"Chinatown at Midnight" with Hurd Hatfield

(Columbia, no rel. date set; time, 66 min.)

A very good program melodrama. The action is so tense and realistic that the spectator remains pinned to his seat up to the very last scene. The results are owed to the good script, the skillful direction, and the fine acting by every one in the cast. Even though the chief character is a criminal, one follows his fate with tense interest. He is a hunted man, and one wonders how the police will obtain clues leading to his identity and arrest, for his part has been constructed so intelligently that no clues are left. But since the "perfect crime" does not exist, he is eventually caught. The photography is fine:—

Hurd Hatfield is so completely under the spell of Jacqueline de Wit, a French adventuress who operated an interior decorating shop in San Francisco, that he steals from oriental shops in Chinatown to satisfy her lust for gold. In attempting to steal a priceless jade vase for her, Hatfield murders a young Chinese couple in charge of the shop and, to cover up his crime, telephones the police, speaks in Chinese, and informs them of the murders. The police, hunting for a Chinaman, learn of the stolen vase and arrange for a picture of it to appear in the newspapers. One of Jacqueline's clients informs the police that she has bought the vase from Jacqueline, but before the police can question the interior decorator Hatfield murders her. To avoid pursuit, he tosses his coat, hat and necktie into an incinerator, and joins a group of derelicts on a breadline. Later, he rents a room in a cheap Chinatown hotel lest he be traced to his swank apartment. A janitor finds his coat on the following morning, and the police, through a tailor's identification mark, are led to Hatfield's apartment. There they discover recordings of English and Chinese lessons in Hatfield's voice, and they broadcast them in the hope that some one will recognize his voice. Subject to periodic attacks of malaria, Hatfield, needing medicine, telephones a pharmacist and impersonates a doctor. His voice is recognized by the same Chinese telephone operator who had put through his call to the police at the time of the murders. She notifies the police, who get on his trail and eventually corner him in his room. He escapes to the roof and is trapped after a wild chase, but is shot to death when he refuses to surrender.

It was produced by Sam Katzman and directed by Seymour Friedman from an original screen play by Robert Libott and Frank Burt.

It is an adult picture but will thrill children.

HARRISON'S REPORTS

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THE RELATION OF THE MINIMUM WAGE LAW TO MOTION PICTURE THEATRES

Several exhibitors have written to this paper for information about the Fair Labor Standards Amendments of 1949, commonly referred to as the minimum wage law, which was approved by President Truman on October 26, 1949, and which increases the minimum wage of certain interstate employees from 40c per hour to 75c per hour. They want to know if the law applies to motion picture theatre employees.

The minimum wage law, with certain specific exemptions, covers those employees who are in a closely related process or occupation directly essential to the production of goods sold in interstate commerce. The answer, therefore, would seem to hinge on whether or not theatre employees are in a "closely related process or occupation directly essential to the production" of motion picture films.

That the query is an interesting one is evidenced by the fact that it is the unanimous opinion of several attorneys questioned by the writer that, until the issue is tried out in the courts, no one can say definitely whether or not the law applies to theatre employees.

One of the attorneys, a prominent man who is close to the Washington scene and who is well versed in legislative matters, has assured the writer that, in his considered opinion, the law does not apply to motion picture theatres.

The basis of this exclusion, he said, is to be found in the definitions of interstate commerce and the analogy of motion picture exhibition to retail and service businesses that are expressly excluded.

In his opinion, the operation of a theatre is not a "closely related process or occupation directly essential to the production" of films, for the paragraph containing this definition indicates quite clearly that it is aimed primarily at production or operations closely connected therewith.

He points out that, while motion picture theatres are not specifically exempted from the law, they more nearly correspond to some of the exempted businesses than to any that are included in the legislation. Thus, he says, Section 11 (amending Section 13 of the original act) exempts (1) "any employee employed in a bona fide . . . retailing capacity; or (2) any employee employed by any retail or service establishment, more than 50 per centum of which establishment's annual dollar volume of sales of goods or services is made within the State in which the establishment is located." "A 'retail or service establishment' shall mean an establishment 75 per centum of whose annual dollar volume of sales of goods or services (or of both) is not for resale and is recognized as retail sales or services in the particular industry."

Pointing out that this bill was put together hastily in the closing hours of the last session of Congress, and that it is not as clearly worded as it should be, this attorney recalls that those who will have to administer the law said that it would prove a monument to litigation. He adds that it is not inconceivable that some zealous Administrator may try to apply the law to the theatres, in which case the issue will have to be tried out in the courts, but he feels quite certain that the attempt will fail.

"Congress," continues this attorney, "undoubtedly has constitutional authority to enact wage and hours legislation containing broad definitions of interstate commerce which would include motion picture theatres. In the present case Congress has not exerted its full authority in that regard and I think the legislation does not reach to the theatres.

"The committee reports and conference reports attending the passage of the bill, while not necessarily conclusive, also contain passages which lend comfort to the thought that the law does not include theatres. The most serious question, and the one most likely to arise, is in respect to large circuits which operate in a number of States."

LET US NOT BE PICAYUNE

In a recent Service Bulletin of The Independent Theatre Owners of Ohio, Pete Wood, secretary of that organization, had this to say under the heading, "WHY FILM RENTALS ARE HIGH":

"Buried in one of the inside pages of one of the trade papers is a story that 20th Century-Fox has extended the contract of studio chief, Darryl F. Zanuck for a period of twenty years. During the first ten years of the extended contract, Mr. Zanuck will be paid a salary of \$2,600,000, plus a liberal expense account. For the last ten years of the extension, Mr. Zanuck will be paid a pension of \$150,000 per year, or a total of \$1,500,000.

"We wonder what the stockholders of 20th Century-Fox think of this astounding employment contract which obligates the company to pay Mr. Zanuck \$4,100,000 in salary and pension." (All the italics are Pete's.)

In criticizing Darryl Zanuck's salary in an effort to prove that it is one of the causes of high film rentals, Pete Wood does not take into consideration whether or not Mr. Zanuck is delivering to his company the type of product that entitles him to such a salary. Would the rentals for the exhibitors come down if Mr. Zanuck were to receive fifty thousand dollars a year, for example, and delivered product that would drive patrons away from the box-offices?

A similar criticism was made at different times also of Louis B. Mayer.

This paper feels that Spyros Skouras, president of the company, did the wise thing to tie up Mr. Zanuck for a period of twenty years, for it is sure that other companies, too, would like to have his services and would be willing to pay him even more than he is paid by 20th Century-Fox, for studio executives who can deliver a consistently good line of product are scarce, and the company that has such an executive is naturally eager to keep him.

Mr. Zanuck must be happy with his present arrangement, for if salary alone was the question he undoubtedly could have received more, either from 20th Century-Fox or from some other company. And a satisfied studio head is beneficial, not only to the company but also to the exhibitors, for he has the incentive to devote all his ability to producing good pictures.

Let us not stop criticizing either the producers or the distributors for unfair treatment that might be given to the exhibitors, but when we do criticize let us be sure that our criticism is constructive. Otherwise, we become ineffective.

**"Malaya" with Spencer Tracy,
James Stewart, Sydney Greenstreet,
Valentina Cortesa and John Hodiak**
(MGM, January, time, 94 min.)

From the box-office point of view, "Malaya" might do good business because of the drawing power of its stars. As entertainment, however, its story about two fearless American adventurers who, with the backing of the U. S. Navy, smuggle rubber out of Malaya during the war, despite the Japanese occupation, should appeal mainly to those who have no regard for the plausibility of a plot as long as it has excitement and suspense. Those who are the least bit discriminating will probably snicker at the ease with which the Americans, aided by an assortment of Malayan guerrillas, operate on the occupied peninsula and carry out their fabulous task. The melodramatics are, for the most part, wild and incredible, but it is the sort of stuff that should please the action fans and keep the youngsters on the edge of their seats. A fine cast of players was assembled for this picture, but it is a pity to see their valuable talents wasted on such mediocre story material:—

After four years in the Far East, James Stewart, an ex-newspaper correspondent, is summoned home by Lionel Barrymore, a publisher, who seeks his aid in the drive to salvage rubber. Stewart scoffs at such a small effort and discloses a daring scheme to smuggle rubber out of Malaya, needing only gold, the cooperation of the U. S. Navy, and the help of Spencer Tracy, a fearless adventurer serving time in Alcatraz. Barrymore intercedes with Government officials and, after Stewart is thoroughly investigated by John Hodiak, an FBI agent, his proposal is accepted and the necessary facilities placed at his disposal. With the aid of the Navy, Stewart and Tracy, posing as Irish seamen, make their way to the Malay city of Penang, where they visit the saloon of Sydney Greenstreet, an old friend. After hearing their plans, Greenstreet joins the undertaking, organizes a band of guerrilla fighters, and puts them in touch with the three biggest planters in the district. All agree to allow their stores of rubber to be "stolen." While Tracy distracts the attention of the Japanese by getting himself arrested, Stewart and the guerrillas succeed in delivering the rubber from the first two plantations to a camouflaged U. S. ship hiding offshore near a small island. Meanwhile Greenstreet, friendly with Richard Loo, the corrupt Jap commander, obtains Tracy's release. Afraid to trust the third planter, a German, Tracy decides to quit, but Stewart insists upon making an attempt to get the rubber out. He is ambushed by the Japs and killed. On the following day, Loo visits Greenstreet and Tracy and offers to let them smuggle out the rubber for a price. Tracy, although suspecting a trap, determines to complete the mission. Loo crosses Tracy by boarding his boat as it reached the open sea and signalling a Jap flotilla to attack the camouflaged U. S. ship. But two American PT boats suddenly appear and sink the flotilla with their torpedoes. Tracy, though wounded, kills Loo during the fracas. After the war, he settles down in Malaya with Valentina Cortesa, a singer in Greenstreet's saloon.

It was produced by Edwin H. Knopf and directed by Richard Thorpe from a screen play by Frank Fenton, based on a story by Manchester Boddy. The cast includes Gilbert Roland, Roland Winters, Ian MacDonald and others.

Harmless for children.

**"Undertow" with Scott Brady,
John Russell and Dorothy Hart**
(Univ.-Int'l, December, time, 70½ min.)

Except for the fact that it has been photographed against actual Chicago and Reno settings, this underworld melodrama offers nothing unusual. It should, however, prove acceptable as a supporting feature in double-billing situations. Centering around a reformed racketeer who, framed for murder, tries to prove his innocence, the story has little novelty and the treatment is routine. Moreover, the plot is so obviously contrived that it lacks conviction. The methods employed by the hero to outwit those who were trying to frame him offer enough excitement and suspense to please the undiscriminating picture-goers. The direction and acting are average:—

Scott Brady, a former racketeer, determines to make a clean start after his discharge from the army. He buys an interest in a mountain resort lodge in Nevada, and flies to Chicago to marry Dorothy Hart, whose uncle, his one-time racket boss, objected to the marriage. En route, Brady meets once again Peggy Dow, a school teacher, whom he had casually met earlier in the day in a Reno gambling hall.

In Chicago, Brady is picked up by detective Bruce Bennett, a boyhood pal, who takes him to headquarters. There, Brady is told to get out of town because of a tip that he planned to murder Dorothy's uncle. He stalks out indignantly, and later arranges with Dorothy to call on her uncle to ask his consent to their marriage. Arriving at the uncle's home, Brady is slugged before he can enter. He regains consciousness in a huge basement and blacks out again. He comes to in his car, which had been parked on a highway, and learns from a radio broadcast that the uncle had been murdered and that he is suspected of the crime. He hides out in Peggy's apartment and plans a campaign to clear himself. He meets secretly with Dorothy and John Russell, her uncle's chief aide, but neither one can offer him any clues to the murderer. He then goes to Bennett's home and, at gunpoint, explains his plight. Bennett, convinced of his innocence, determines to find the building to which Brady had been taken after being slugged. Through scientific methods, he narrows the search down to several buildings. In the events that follow, the first building on the list proves to be Russell's apartment house, and Brady discovers that Dorothy and Russell, in love, had framed him for the murder as part of a plan to take over her uncle's gambling empire. Both are apprehended, and Brady, cleared of all charges, turns his attentions to Peggy.

It was produced by Ralph Dietrich and directed by William Castle from a story by Arthur T. Horman, who collaborated on the screen play with Lee Loeb.

Adult fare.

"And Baby Makes Three"
with Robert Young and Barbara Hale
(Columbia, December, time, 84 min.)

An amusing comedy, but the degree of pleasure the patrons will feel will depend, first, on whether the theatre is crowded, for it seems as if some of the comedy situations will fall flat if the theatre is half empty; secondly, on whether or not they find the theme distasteful; and, thirdly, on whether or not their religious beliefs are against divorces. There are spots where the action is slow and the proceedings dull. One line of dialogue has been objected to by Catholic churchmen; it is where Robert Young expresses the hope of winning back Barbara Hale and of having the courts award him the child, and his lawyer tells him that miracles have not happened since the Thirteenth Century. The picture has been produced well, and the direction and acting are up to standard:—

Barbara Hale is about to marry Robert Hutton, a rich playboy, only three days after she had obtained a Reno divorce from Robert Young, a successful publisher. She faints during the ceremony, and the wedding has to be postponed when her uncle (Lloyd Corrigan), a doctor, tells her that she is pregnant. Barbara and Young then enter into a legal battle for the custody of the unborn child. Hutton's parents make a half-hearted show of wanting the child to go to their son, but they secretly tell him to let the child go to Young. Howard Chamberlin, Young's lawyer, tells Young that he has no chance to get the child unless he marries again. Young, caring little about the child but wanting Barbara back, insists that Chamberlin carry on a court battle. Meanwhile he sends for Janis Carter, a grass widow, whose husband had named Young as a co-respondent in his divorce suit. Janis, who had a craving for Young, readily agrees to marry him. By this time, however, Barbara wants Young back, and even though she had been told that she is not going to have a baby she tells Janis that she is going to have triplets, and that she is willing to give them up to Young. Janis prepares to drop Young until she learns, by chance, that Barbara is not going to have a baby after all. She arranges for the false information to be printed in the newspapers, then brings Barbara and Young to the Hutton mansion in an attempt to humiliate her. Meeting for the first time, Janis and Hutton find themselves attracted to each other. Young, however, has eyes for no one else but Barbara. He proudly boasts that Barbara is to have triplets. Hutton balks at this, and even the revelation by the doctor that Barbara will not have a baby does not help matters. Barbara, in tears, drives away in her car, with Young, still unaware that she is not pregnant, in pursuit. He finally catches up with her, and Barbara agrees to remarry him, but she decides not to tell him that she is not pregnant until after they are wed.

It was produced by Robert Lord and directed by Henry Levin from an original screen play by Lou Breslow and Joseph Hoffman. The cast includes Billie Burke, Nicholas Joy and others.

Unobjectionable morally.

"The Lady Takes a Sailor"
with Jane Wyman and Dennis Morgan
 (Warner Bros., Dec. 24; time, 99 min.)

A pretty good romantic comedy-farce, despite a zany story. The comedy stems from the embarrassment encountered by Jane Wyman, a famous research director with a reputation for telling the truth, who, after an overnight disappearance, is unable to convince the press that she had become involved in a strange but true underseas adventure with a sailor named "Davey Jones." How she goes about finding the sailor and obtaining proof of her adventure is played out in broad style, with the accent on slapstick, but all of it manages to be genuinely amusing. Although the story is nonsensical, it has been developed in so comical a fashion that it holds one's attention throughout. Moreover, the direction is expert, and the acting is zestful:—

As the director of a consumer's research institute, Jane Wyman seeks to obtain a permanent endowment from Robert Douglas, a philanthropist. She succeeds, but the ordeal leaves her weary, and she is persuaded by Allyn Joslyn, her stuffy fiance, to go to the beach home of Eve Arden, her friend, for a rest. While sailing on Long Island Sound, Jane's boat is wrecked when Dennis Morgan comes to the surface in a strange amphibious underseas tank. He takes her aboard and submerges because of an oncoming storm. He identifies himself as "David Jones," and tells her that he is studying undersea life. Actually, he was working on a top-secret government project. When Jane takes some snapshots against his wishes, Morgan tricks her into taking two sleeping pills. While she is sound asleep, he removes the film from the camera, deposits her on the beach, and slips away. The Coast Guard, after searching all night, find Jane in a dazed condition. When she reveals that she had spent the night in an underseas tank with "Davey Jones," the newspapers make sport of the story, endangering the grant of the endowment. Meanwhile, Morgan is warned by his superiors not to verify Jane's story lest it endanger the progress of the project. Determined to prove that she was not lying, Jane succeeds in locating Morgan and hires Tom Tully, a private detective, to trail him and retrieve her film. This sets off a wild series of slapstick escapades in which possession of the film keeps going from one to the other until Jane discovers that Morgan was trying to cover up a secret government project. By this time she finds herself deeply in love with Morgan, and gladly forsakes the Institute, the endowment, and her stuffy fiance to become his bride.

It was produced by Harry Kurnitz and directed by Michael Curtiz from a screen play by Everett Freeman, based on a story by Jerry Gruskin. The cast includes Lina Romay, Stanley Prager and others.

Good for the entire family.

"The Pirates of Capri"
with Louis Hayward and Binnie Barnes
 (Film Classics, Dec. 1; time, 94 min.)

A fairly good period adventure melodrama, produced in Italy on a spectacular scale. It should go over well with those who are not too demanding, for what it lacks in the way of a substantial plot and realistic characterizations is made up for by the fast-moving and exciting action, which is replete with hairbreadth escapes, mob scenes, and thrilling swordplay. As a Neopolitan nobleman who secretly leads the people of Naples in a revolt against the monarchy in the year 1799, Louis Hayward plays the role to the hilt; his swashbuckling bravado and his feats of daring are enough to tax one's credulity, but they should please the adventure-loving fans. The colorful costumes and the actual settings are magnificent:—

Hayward, a foppish favorite of the Queen of Naples (Binnie Barnes), is actually the masked leader of The Pirates of Capri, a secret organization of patriots pledged to restore freedom to the people. He leads an assault on a Bourbon ship carrying arms and ammunition to the police, headed by Ralph Serato, a corrupt nobleman. Learning that the arms cargo had been taken, the Queen fears an attack and decides to flee to Palermo, but Serato advises against escape and suggests that she remain and attend a ball given by Hayward in honor of Mariella Lotti, a countess, whom the Queen had chosen as Hayward's fiancee. Mariella, a passenger on the ship that had been raided, had become fascinated with the masked leader of the Pirates without realizing that he is Hayward. Prior to the ball, Serato raids the headquarters of the rebel movement, capturing many participants and falsely announcing that he had made their secret leader his prisoner. Mariella pleads with the inwardly amused Hayward to intercede with the Queen in the masked

leader's behalf. On the night of the ball, Hayward, through a daring scheme, sets in motion a jail break. The liberated political prisoners launch an attack against the palace. As the Queen prepares to flee, Hayward reveals to her that he is the secret leader, and guarantees her safety when she agrees to sign a decree granting fair rights to the people. Serato, seeking to retain his power, orders his guards to seize Hayward. This leads to a terrific duel in which Hayward finally kills Serato while his followers subdue the palace guards. Mariella embraces Hayward while the people rejoice in their new-found liberties.

It was produced by Victor Pahlen and directed by Edgar Ulmer from an original story by G. A. Colonna and George Moser, based on an idea by Mr. Pahlen. The cast includes Alan Curtis, Mikhail Rasumny and others.

Suitable for the family.

"The Hasty Heart" with Ronald Reagan,
Patricia Neal and Richard Todd
 (Warner Bros., Jan. 14; time, 101 min.)

A powerful British-made drama, brilliantly directed and superbly acted. It will undoubtedly prove to be a strong box-office attraction because of word-of-mouth advertising. Based on the successful stage play of the same name, and filmed almost entirely in the setting of a British military hospital in Burma, it is a gripping character study of a lonely and embittered young Scotch corporal who, unaware that he had but a few weeks to live, repulses the efforts of his five hospital buddies and of his nurse to be friendly. As the surly Scot who is suspicious of every friendly gesture and whose arrogant attitude provokes beyond endurance all who seek to make his last days happy ones, Richard Todd, a British newcomer, turns in a masterful performance. The manner in which he is made to realize that he cannot live happily without human companionship is touching and frequently moving. It is a poignant tale, at once heart-warming and tragic, with just the right touches of comedy to relieve the tension. A most powerful scene is where Ronald Reagan, one of the understanding patients, denounces Todd and brings him to his senses. Patricia Neal, as the nurse, is first-rate:—

Wounded in the closing days of the war, Todd recovers after a successful operation but is not told that he will soon die. He is ordered to remain at the hospital for observation and is assigned to a ward with five other soldier patients, including Ronald Reagan, an American; John Sherman, an Australian; Orlando Martins, a Basuto Negro from Africa; Ralph Michael, a Zealander; and Howard Marion-Crawford, a Cockney. Before Todd moves into the ward, the commanding officer informs the five soldiers and their nurse (Patricia Neal) of Todd's condition and asks them to make his last days happy. All six do everything they can to be nice to Todd, but he bluntly repulses them, and tells them that he wants no friends because he refuses to be indebted to any one. He irritates them all beyond endurance, but Patricia, gentle and sympathetic, keeps the others under control and persuades them to make another attempt at friendship by presenting Todd with a full Highland dress, including kilts, on his birthday. Overwhelmed by this gesture, Todd breaks down and reveals that he had been homeless and friendless all his life. He then becomes one of them and even falls in love with Patricia, to whom he proposes. She agrees to marry him. Shortly thereafter, the commanding officer tells him the truth about his condition, and offers to send him back to Scotland, if he so desires, to spend his remaining days. Convinced that Patricia and the others had been kind to him out of pity, Todd reverts to his former attitude and refuses to have anything to do with them. He returns the birthday gift and prepares to go home to Scotland. But he becomes so obnoxious before his departure that Reagan, losing his temper, gives him a severe tongue lashing. The reprimand makes him see the value of true friendship, and he humbly begs them to let him remain so that he may die among friends.

It was produced and directed by Vincent Sherman from a screen play by Ranald MacDougall, based on the stage play by John Patrick. Fine for the entire family.

The Legion of Decency has announced that Warner Brothers' "Beyond the Forest" has been removed from its "C" or "Condemned" classification and placed in the "B" or "Morally Objectionable in Part for All" category. The announcement was accompanied by the following notation and reason:

"Revisions made in this film are deemed sufficient to remove, in a substantial manner, the original objection of the Legion of Decency. 'Beyond the Forest,' however, still contains suggestive costuming and situations."

TOA CALLS THE COPS

Relentlessly carrying on its fight against Columbia's sales policy on "Jolson Sings Again," the Theatre Owners of America, according to an announcement made this week by Gael Sullivan, its executive director, has referred the matter to the Department of Justice.

Sullivan and Herman M. Levy, TOA's general counsel, conferred in Washington last Friday with Attorney General Howard J. McGrath and Assistant Attorney General Herbert A. Bergson, who agreed to take the matter under advisement.

Like National Allied and the Pacific Coast Conference of Independent Theatre Owners, TOA has taken the position that Columbia is violating the law by being a party to determining admission prices, not only directly by making it a condition of licensing, but also indirectly by making its rental demands so high as to require the exhibitor to advance his minimum admission prices lest he run the picture without profit or at a possible loss.

In spite of the fact that Columbia has denied that it was in the past or is now a factor in setting advanced admission prices, Mr. Levy declared that TOA has not received evidence of a single case where an exhibitor has shown the "Jolson" picture at regular admission prices. Under the circumstances, Mr. Levy added, the TOA had no alternative but to refer the matter to the Department of Justice since it is that Department's responsibility to take whatever action seems warranted, after an investigation.

After discussing with General McGrath and Mr. Bergson some of the specific complaints TOA has received from its members, Sullivan and Levy were assured by them that the matter would be investigated to determine whether Columbia has been guilty of any violation in the light of the existing decree in the Government anti-trust case.

As it has already been reported in these columns, National Allied, PCCITO and TOA have requested their members to submit all evidence and data pertaining to the methods employed by the Columbia sales personnel, directly or indirectly, to compel them to raise admission prices in connection with the showings of "Jolson Sings Again." If you have such information, submit it to your organization leaders at once so that they may turn it over to the Department of Justice officials for their analysis.

BOX-OFFICE PERFORMANCES

The previous box-office performances were published in the April 16, 1949 issue:

Columbia

"Boston Blackie's Chinese Venture": Fair-Poor
 "Blondie's Big Deal": Fair-Poor
 "Manhattan Angel": Fair-Poor
 "Knock on Any Door": Good-Fair
 "The Undercover Man": Good-Fair
 "Rusty Saves a Life": Fair-Poor
 "The Mutineers": Fair-Poor
 "We Were Strangers": Fair-Poor
 "The Lost Tribe": Fair
 "Make Believe Ballroom": Fair
 "Lust for Gold": Good-Fair
 "Johnny Allegro": Good-Fair
 "Crime Doctor's Diary": Fair-Poor
 "The Secret of St. Ives": Fair-Poor
 "The Doolins of Oklahoma": Good-Fair
 "Kazan": Fair-Poor
 "Law of the Barbary Coast": Fair-Poor
 "Anna Lucasta": Fair
 "The Lone Wolf and His Lady": Fair-Poor
 "Air Hostess": Fair-Poor
 "Mr. Soft Touch": Good-Fair
 "The Devil's Henchmen": Fair-Poor
 "Miss Grant Takes Richmond": Good-Fair
 "Blondie Hits the Jackpot": Fair
 "Holiday in Havana": Fair-Poor

Twenty-five pictures have been checked with the following results: Good-Fair, 7; Fair, 4; Fair-Poor, 14.

Eagle-Lion

"Red Stallion in the Rockies": Fair
 "Tulsa": Good

"Shamrock Hill": Fair
 "The Big Cat": Fair
 "Alimony": Fair
 "Black Shadows": Fair-Poor
 "The Black Book": Fair
 "Down Memory Lane": Fair-Poor
 "Zamba": Fair-Poor
 "Trapped": Fair

Ten pictures have been checked with the following results: Good, 1; Fair, 6; Poor, 3.

Metro-Goldwyn-Mayer

"Little Women": Good
 "Take Me Out to the Ball Game": Very Good
 "Big Jack": Fair
 "The Barkleys of Broadway": Very Good-Good
 "Neptune's Daughter": Very Good
 "Wizard of Oz" (reissue): Good
 "Any Number Can Play": Good-Fair
 "The Stratton Story": Very Good-Good
 "In the Good Old Summertime": Very Good-Good
 "Tale of the Navajos": Poor
 "Madame Bovary": Fair
 "Scene of the Crime": Fair
 "The Great Sinner": Fair-Poor
 "That Midnight Kiss": Good
 "The Secret Garden": Fair
 "The Doctor and the Girl": Fair
 "The Red Danube": Good-Fair
 "Border Incident": Fair
 "Intruder in the Dust": Good-Fair

Nineteen pictures have been checked with the following results: Very Good, 2; Very Good-Good, 3; Good, 3; Good-Fair, 3; Fair, 6; Fair-Poor, 1; Poor, 1.

Paramount

"El Paso": Good-Fair
 "A Connecticut Yankee": Good-Fair
 "Bride of Vengeance": Fair
 "Streets of Laredo": Good-Fair
 "Manhandled": Fair-Poor
 "Trail of the Lonesome Pine" (reissue): Fair
 "Geronimo" (reissue): Fair
 "Sorrowful Jones": Very Good-Good
 "Special Agent": Fair-Poor
 "The Great Gatsby": Fair
 "Top O' the Morning": Good-Fair
 "Rope of Sand": Good
 "My Friend Irma": Good
 "Song of Surrender": Poor

Fourteen pictures have been checked with the following results: Very Good-Good, 1; Good, 2; Good-Fair, 4; Fair, 4; Fair-Poor, 2; Poor, 1.

RKO

"Pride of the Yankees" (reissue): Good-Fair
 "Adventure in Baltimore": Fair
 "The Set-up": Good-Fair
 "The Green Promise": Fair-Poor
 "The Window": Good
 "The Judge Steps Out": Fair
 "Roughshod": Fair
 "The Big Steal": Good-Fair
 "Mighty Joe Young": Good-Fair
 "Tarzan's Desert Mystery" (reissue): Fair-Poor
 "Tarzan Triumphs" (reissue): Fair-Poor
 "Dumbo" (reissue): Fair
 "Saludos Amigos" (reissue): Fair-Poor
 "Roseanna McCoy": Fair
 "Follow Me Quietly": Fair
 "Easy Living": Good-Fair
 "Savage Splendor": Good-Fair
 "She Wore a Yellow Ribbon": Very Good-Good
 "Adventures of Ichabod & Mr. Toad": Good
 "Make Mine Laughs": Fair

Twenty pictures have been checked with the following results: Very Good-Good, 1; Good, 2; Good-Fair, 6; Fair, 7; Fair-Poor, 4.

(Continued next week)

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HOW THE BRITISH COULD GET INTO THE AMERICAN MARKET

In the November 13 issue of the *New York Times* Magazine, Mr. Paul G. Hoffman, Administrator of the Economic Cooperation Administration in Europe, better known as the Marshall Plan, wrote an article urging Europe to do its share to overcome its present economic difficulties.

Among the pieces of advice Mr. Hoffman gave to the Europeans was the following:

"Europe must develop new and aggressive merchandising techniques (advertising, promotion, market surveys) and adopt products in style, design, packaging, etc., for the American market."

That is exactly what the British motion picture producers failed to do when they sent their pictures into the American market, and it is one of the main reasons why today the British movie industry is prostrate.

For years HARRISON'S REPORTS has been telling the British producers that the American exhibitors are not prejudiced against British pictures. If these pictures are entertaining, and if they offer some reasonable assurance that they will draw patrons to the box-office, the American exhibitors will be glad to book them.

But the British producers cannot hope that their pictures will draw patrons to the American box-offices until they take steps to acquaint the American public with their stars. This they have thus far failed to do, with the exception of a few of their stars, and the result was that few of their pictures made any money for the American exhibitors. So few, in fact, that the American exhibitors have become wary of all British pictures.

The fact that the American exhibitors, independent as well as affiliated, refrained from booking the mediocre British pictures led the British producers to believe that the American producer-distributors had cooked up a dire plot against them out of fear that the British would infiltrate, and eventually control, the American movie industry. In retaliation, the British producers persuaded their government to adopt severe restrictions against American pictures with the object of compelling the American exhibitors to book British pictures. Among these restrictions, as you know, was the quota, whereby the British exhibitors were compelled by law to give forty-five per cent of their playing time to British pictures; it was a "gun" in the hand of the British producers, by which they sought to coerce the American industry into buying their pictures.

But the Americans, too, had a "gun" they could use; first, they placed an embargo on the export of American pictures to Great Britain, and then, after lifting the embargo, they refused to permit the showing of an American picture with a British picture on a double bill in Great Britain. The British exhibitor who operated on a double-bill policy had to show either two American or two British features on the same bill. The effect of this action was to stop the

British picture from cashing in on the drawing power of the American picture as a co-feature.

The victory scored by the American producers over the British producers was inevitable, in spite of the fact that the British press backed up the British producers by ridiculing the American pictures, and by telling the British public that the home-made pictures are far superior to the American pictures; the British people refused to fall for this "blarney," and stayed away from the British pictures in droves. The result was that the British exhibitors, who know the desires of the public much better than the British critics and movie producers, began to demand the lifting of the quota so that they might show more American pictures.

In inducing their government to raise the quota, the British producers boasted that they could increase their production schedules to meet the needs of the British exhibitors. But their goal proved unattainable, first, because they lacked sufficient equipment and technical skill, and, secondly, because their own British market is not big enough to enable them to recoup the cost of a picture and still be left with a profit.

Recently J. Arthur Rank, Great Britain's biggest producer, was compelled to admit, as every one of you no doubt knows, that his production plans had failed, and that, instead of producing sixty-odd pictures a year, he would now produce only six to twelve.

If Mr. Rank and the other British producers, instead of fighting for drastic restrictions against American pictures, had sought the aid and cooperation of the American producers, there would have been a different story to tell now. They could have produced fewer and better pictures, and the American producers, in order to get dollars out of England, would have had to help the British movie industry to get more dollars out of the American market. The American producers know, as Mr. Robert R. Young said several months ago in Hollywood, that commerce is a two-way street: if you keep on draining from your customer without contributing to his welfare, the time will come when your customer can no longer be drained.

The movie industry is different from any other industry. The good picture of one American producer does not harm the good picture of his competitor. If anything, it helps it, for each good picture tends to draw people out of their homes and to give them the movie-going habit. Likewise, the good British pictures, not only do not harm the good American pictures but, on the contrary, help them. An understanding upon such a basis would have helped the British producers, whereas the artificial restrictions imposed on the American pictures have harmed them much more than they have the American producers.

The American market with its vast picture-going public has always offered a golden opportunity to the British producers, but they have failed to use it to advantage. If they should take Mr. Hoffman's advice and develop new and aggressive merchandising techniques, publicizing their stars and styling their pictures to meet the American taste, they will grow prosperous, not only in the American market, but also in their own home market.

**"On the Town" with Gene Kelly,
Frank Sinatra, Betty Garrett
and Ann Miller**

(MGM, December; time, 98 min.)

Based on the Broadway musical show of the same name, and photographed in Technicolor, "On the Town" is a jubilant blend of songs, dances, comedy and romance that should leave all types of audiences thoroughly satisfied. Its story about three sailors loose in New York on a twenty-four hour pass is lightweight, but the highly talented cast give it tremendous bounce and vitality by the manner in which they romp through the proceedings. Packed with ten song-and-dance numbers, it offers a musical score that, from the standpoint of melody, syncopation, and bright lyrics, is captivating, and dances that are brilliantly executed by Gene Kelly, Vera-Ellen and Ann Miller. Frank Sinatra and Betty Garrett add much to the entertainment values with their singing and clowning, and many laughs are provoked by the comical antics of Jules Munshin and Alice Pearce. All in all, it is a gay and lively show, lavishly and imaginatively staged, well directed, and played by every one in the cast with exuberant zest:—

Given a twenty-four hour leave in New York City, Gene Kelly, Frank Sinatra, and Jules Munshin, sailors, set out on a sight-seeing tour of the city. In the subway, Kelly is asked by a photographer to pose with Vera-Ellen, and later discovers from a subway poster that she is "Miss Turnstiles" of the month. He vows to find her and, based on information given in the poster about her activities, starts to search for her with the aid of Sinatra and Munshin. In the course of their search they are picked up by Betty Garrett, a female cab driver, who falls for Sinatra, and later, in a museum, they meet Ann Miller, an anthropological student, who is attracted to Munshin. They all split up after agreeing to meet later that evening. Kelly continues his search alone and eventually locates Vera-Ellen in a ballet dancing school. He makes a date with her for that evening, and meets the others at the appointed place. The three couples have a grand time going from one night club to another until Vera-Ellen suddenly disappears; she was employed as a side-show dancer in Coney Island and did not want Kelly to know about it. Learning where she had gone, Kelly and the others give chase in Betty's cab, trailed by many police cars and motorcycles as they speed madly through the city's streets. A near riot occurs at the side-show when Kelly and the others crash in with the police on their heels. The girls, however, talk the police out of taking disciplinary action against the boys. It all ends with the girls accompanying the three sailors back to their ship and kissing them goodbye.

It was produced by Arthur Freed and directed by Gene Kelly and Stanley Donen, from a screen play by Adolph Green and Betty Comden, based on their own play. Excellent for the entire family.

**"Johnny Holiday" with William Bendix,
Allen Martin, Jr. and Hoagy Carmichael**

(United Artists, no rel. date set; time, 92 min.)

Fine emotional entertainment. It is a juvenile delinquency story, and many of the situations will bring tears to the eyes of the movie-goers. William Bendix is at his best. As to twelve-year-old Allen Martin, Jr., he can show cards and spades to many a young screen actor. His acting ability, however, is not accidental; he is a veteran actor, having been on the Broadway stage since he was seven years old, appearing in plays

with Walter Hampton, Charles Laughton, and Alfred Lunt and Lynn Fontaine. The situation where young Martin visits his sick mother in the hospital is charged with emotion. Many of the scenes where Bendix acts somewhat rough to the youngster but in his heart indicates a fondness for him are likewise touching. The picture has been photographed almost in its entirety at the Indiana Boys' School, at Plainfield, Indiana. Governor Schricker, of Indiana, appears in one scene and makes a speech to the boys of the school. The direction, acting and photography are very good:—

Allen, an underprivileged youngster, whose mother, Greta Granstedt, is hospitalized, comes under the influence of Stanley Clements, a young thief. Caught stealing, Allen is sentenced to the Indiana Boys' School, where he is assigned to the stable under the supervision of Bendix, an ex-cavalry non-com. Bendix, discovering that the lad had a way with horses, places Nellie, a mare, in his care. Under Bendix's tutelage Allen changes for the better until the arrival of Clements, who, too, had been arrested. From then on the lad finds himself torn between his devotion to Bendix and his loyalty to Clements. Having become fond of Allen, Bendix conceives a plan for a visit to his mother. Allen violates the rules by purchasing cigarettes for Clements, but Bendix discovers the cigarettes and takes them away. Clements, angry, vows vengeance. He tries to "accidentally" kill Bendix, but Allen's quick action saves his life. Allen's feelings toward Bendix change when he shoots Nellie to save her foal. The lad agrees to join Clements in an escape attempt during the Christmas Eve observance, highlighted by the appearance of Hoagy Carmichael. Bendix, suspecting their purpose, follows the boys when they leave the chapel and trails them to the stable, from which they planned to make a getaway in Bendix's car. Using a gun taken from the car, Clements demands the keys to the car from Bendix. He tells the boys that the keys are in his office. Allen, now won over to Bendix again, goes for the keys, but by lifting the telephone receiver cleverly makes known to the main office Bendix's plight. The school officials rush to the stable and capture Clements, but not before he wounds Bendix. Shortly thereafter, Allen, now completely rehabilitated, is discharged and returns to home and mother.

It was produced by R. W. Alcorn and directed by Willis Goldbeck, who collaborated on the screen play with Jack Andrews and Frederick Stephani, based on an original story by Mr. Alcorn.

Very good family entertainment.

"Tight Little Island" with an all-British cast

(Univ.-Int'l, no rel. date set; time, 81 min.)

Produced in Great Britain and released in that country under the title, "Whiskey Galore," this is an engaging comedy about the people of a tiny Hebridean island who are plunged into gloom when the island, because of war conditions, runs out of whiskey. Its humor is sly and satirical, but as entertainment it seems best suited for those who patronize the art theatres. The reception it may receive in the average theatre is doubtful, for the story is episodic, stressing characterizations and situations, the Scot dialogue somewhat difficult to understand, and the players, though good, unknown to American audiences. A considerable part of the comedy stems from the tricks employed by the islanders to prevent officials from recovering a cargo of whiskey they had stolen from a wrecked ship:—

Without a drop of whiskey, and with no anticipation of any arriving in the immediate future, the people on the island of Todday are dismayed. The only person not bothered by the whiskey famine is Basil Radford, who took his post as commander of the Home Guard on the island seriously. A break in the situation comes when a ship, carrying a cargo of fifty thousand cases of whiskey, founders on the rocks off the island and is abandoned by the crew. Because of the Sabbath, the islanders control their urge to salvage the whiskey, but they watch the tantalizing wreck all day Sunday, uneasy because Radford was taking steps to confiscate the precious cargo. At the stroke of midnight they converge upon the sinking ship in many small boats and manage to come away with several hundred cases of whiskey before the craft sinks beneath the waves. They cache a large supply of whiskey in a beach cave, and hide the balance in their homes, away from the prying eyes of Radford. But Radford, aware that they had taken the whiskey, locates the cave and goes to the mainland to summon the government agents. He arrives with the agents just as a big party is in progress, with the whiskey flowing freely, but the islanders, warned of their approach, ingeniously conceal all the evidence within a few minutes. Foiled, the government agents head for the cave, but a party of islanders arrive there ahead of them, load the whiskey, and race away. Their victory almost turns into defeat when they run out of gas, but while several of the islanders throw up a barricade in front of the agents' car, the others hurry off, their fuel tank replenished with a supply of alcohol from their bottled cargo.

It is a J. Arthur Rank presentation, produced by Michael Balcon and directed by Alexander Mackendrick from a screen play by Compton Mackenzie and Angus Macphail, based on Mr. Mackenzie's novel, "Whiskey Galore."

"Master Minds" with the Bowery Boys
(Monogram, November 20; time, 64 min.)

For theatres that cater to child trade, "Master Minds" should prove to be a very fine attraction, for it will keep the children laughing throughout. And it is not a bad program comedy entertainment for adults either. The story is different from those used in the other pictures in the series in that it deals with supernatural powers, with which Huntz Hall is supposed to be endowed. Much of the laughter is provoked by the sight of Glenn Strange, an "apeman" type, using the mannerisms and the voice of Hall, after being injected with Hall's nature by means of a scientist's electrical apparatus. The attempt of Leo Gorcey and the Bowery Boys to avoid capture while in the scientist's laboratory is another comedy-provoking sequence. The direction is good and so is the acting:—

Leo Gorcey discovers that Huntz Hall has prophetic powers whenever he gets a toothache. Seeing an opportunity to make money for the Bowery Boys, Gorcey puts Hall into a carnival and attracts many customers with his ballyhoo. The boys stand to make a sizable fortune until Alan Napier, a warped scientist experimenting on thought-transfer, sees Hall perform. He has his stooges abduct Hall, then prepares to transfer Hall's nature into Glenn Strange, an "apeman" he had acquired from the African jungle. Through electrical apparatus attached to the heads of both Hall and Strange, Napier succeeds in making Strange a docile human being like Hall, while giving Hall the physical power of Strange. Gorcey and his gang, wondering what had happened to their

meal ticket, set out to find Hall. They finally locate him in Napier's laboratory, only to be made captives themselves. At a moment when Hall reverts back to his own nature, he telephones the police for help, and they rush to the rescue. With Hall safe from the maniacal scientist, the future again looks bright for the Bowery Boys.

It was produced by Jan Grippo and directed by Jean Yarbrough from an original screen play by Jane Adams, Billy Benedict, Bernard Gorcey, David Gorcey and others. Suitable for the entire family.

"Bodyhold" with Willard Parker, Lola Albright and Hillary Brooke
(Columbia, no rel. date set; time, 63 min.)

A routine program melodrama, revolving around the wrestling game. Because of the fact that wrestling has become a very popular sport in the past year or two, exhibitors may be able to exploit the picture to good advantage. But the story has "whiskers"; it is just another version of the rise of an honest champion who turns on a crooked promoter and cleans up the sport. This theme has been used many times in prize-fight pictures. It should, however, get by with the undiscriminating movie-goers, for it offers a fair amount of excitement in the wrestling matches, and there is some comedy and romance. The direction and acting are passable:—

In control of all the leading wrestlers, including Gordon Jones, the champion, Roy Roberts balks when Jones demands an increase in salary. He matches Jones with Sammy Menacker, another member of his troupe, and through treachery, not only arranges for Menacker to win the championship, but sees to it that Gordon is injured permanently. Jones ends up in a wheel chair as a result of his injuries, and Roberts, in true hypocritical fashion, calls a meeting of his wrestlers and compels them to contribute to a fund for Jones' welfare. While this meeting is in progress, Willard Parker, a strapping young plumber, enters the office to install a radiator. One of the wrestlers gets tough with Parker to make him work quietly, only to find himself hurled bodily into Roberts' private office. Recognizing Parker as potential championship material, Roberts offers him a contract, but Parker turns it down. Roberts then tells Hillary Brooke, his girl-friend, to see what she could do. Hillary employs her womanly wiles to good effect, and before long Parker joins the wrestling combine and is well on his way to the championship. Meanwhile Lola Albright, sister of the injured ex-champ, becomes convinced that her brother had been the victim of Roberts' treachery but is unable to prove her claim with the State Athletic Commission. She tries to enlist Parker's aid, but he makes light of her claim. Later, when Parker discovers that Hillary had played him for a sucker, and that Roberts controlled the wrestling game through crooked tactics, he makes friends with Lola and determines to take the crookedness out of wrestling. He talks Roberts into matching him with Menacker, the champion, and, despite a foul plot to injure him permanently, Parker wins the match and becomes the new champion. It all ends with Roberts being jailed for his treachery, and with Jones becoming the new wrestling commissioner, while Parker, with Lola as his bride, gives up wrestling to become the head of his own plumbing concern.

It was produced by Rudolph C. Flothow and directed by Seymour Friedman from a screen play by George Bricker. The supporting cast includes Allen Jenkins. Unobjectionable morally.

"THE MOVIES AND YOU"

Eleven of the twelve short subjects in the motion picture industry's "The Movies and You" series have now been completed. The twelfth subject will be completed early in 1950.

The first four subjects are already in release. These include "Let's Go to the Movies" (RKO), released May 13; "This Theatre and You" (Warner Bros.), released July 13; "Movies are Adventure" (Universal), released September 8; and "The Art Director" (20th Century-Fox), released November 10.

The other subjects are to be released at intervals of two months in the following sequence:

"The Soundman" (Columbia); "The Screen Actor" (MGM); "History Brought to Life" (Paramount); "The Costume Designer" (RKO); "The Screen Writer" (20th-Fox); "Moments in Music" (MGM); "The Cinematographer" (Paramount); and "The Screen Director" (Warner Bros.), which will be completed in 1950.

"The Costume Designer," "The Soundman," "History Brought to Life" and "The Cinematographer" were shown to the trade press this week. Like the shorts that are already in release, these four subjects run approximately ten minutes each, have been very well produced, and each sells the motion picture industry to the public in terms of highly enjoyable entertainment.

Every movie patron who will see these shorts will be left with a new appreciation and a keener understanding of the work, the skills, and the remarkable techniques that go into the making of a motion picture for their entertainment.

Reports from the different companies distributing the shorts now in release indicate that the exhibitors are booking them to the fullest extent possible. Bookings on "Let's Go to the Movies," the first subject to go into release, have to this date reached the gratifying total of 15,000, and it is estimated that the subject will have played in 15,500 theatres by the time it runs its course.

Comparisons show that the other subjects released at a later date are keeping pace with the first in the series.

"The Movies and You" series is doing a great job of public relations for the motion picture industry as a whole. It is a very fine series, and every exhibitor should make it his business to book each short as it becomes available. The exhibitors who fail to do so will be making a big mistake.

BOX-OFFICE PERFORMANCES

(Continued from last week)

20th Century-Fox

"Chicken Every Sunday": Fair
 "Man About the House": Fair
 "This is My Affair" (reissue): Fair-Poor
 "Down to the Sea in Ships": Good-Fair
 "Mother is a Freshman": Good
 "Miss Mink of 1949": Fair
 "Canadian Pacific": Good
 "The Forbidden Street": Fair
 "I Cheated the Law": Fair
 "Mr. Belvedere Goes to College": Excellent-Very Good
 "The Fan": Fair
 "Tucson": Fair
 "Guadalcanal Diary" (reissue): Fair
 "The Purple Heart" (reissue): Fair
 "Beautiful Blonde from Bashful Bend": Fair
 "It Happens Every Spring": Good
 "Sand": Fair
 "House of Strangers": Good
 "Slattery's Hurricane": Fair
 "You're My Everything": Good

"Come to the Stable": Very Good
 "I Was a Male War Bride": Excellent-Very Good
 "Thieves' Highway": Good
 "Father Was a Fullback": Good

Twenty-four pictures have been checked with the following results: Excellent-Very Good, 2; Very Good, 1; Good, 7; Good-Fair, 1; Fair, 12; Fair-Poor, 1.

United Artists

"Jigsaw": Fair
 "Impact": Fair
 "The Crooked Way": Fair
 "Outpost in Morocco": Fair
 "Champion": Very Good
 "Africa Screams": Good-Fair
 "Home of the Brave": Good
 "Too Late for Tears": Fair
 "The Great Dan Patch": Fair-Poor
 "Black Magic": Fair
 "Red Light": Fair

Eleven pictures have been checked with the following results: Very Good, 1; Good, 1; Good-Fair, 1; Fair, 7; Fair-Poor, 1.

Universal

"The Life of Riley": Good-Fair
 "Red Canyon": Good-Fair
 "Ma and Pa Kettle": Good
 "The Lady Gambles": Good-Fair
 "City Across the River": Good-Fair
 "Arctic Manhunt": Fair-Poor
 "Take One False Step": Fair
 "One Woman's Story": Fair
 "Illegal Entry": Fair
 "Calamity Jane & Sam Bass": Fair
 "Johnny Stool Pigeon": Fair
 "Woman Hater": Fair
 "Abbott & Costello Meet the Killer": Fair
 "Once More My Darling": Fair
 "Blue Lagoon": Fair
 "Yes Sir, That's My Baby": Fair
 "The Gal Who Took the West": Fair
 "Abandoned": Fair
 "Christopher Columbus": Fair
 "Sword in the Desert": Good-Fair

Twenty pictures have been checked with the following results: Good, 1; Good-Fair, 5; Fair, 13; Fair-Poor, 1.

Warner Brothers

"South of St. Louis": Good-Fair
 "A Kiss in the Dark": Fair
 "Homicide": Fair-Poor
 "Sergeant York" (reissue): Fair
 "Castle on the Hudson" (reissue): Fair
 "My Dream is Yours": Good
 "Flamingo Road": Very Good-Good
 "Night Unto Night": Fair-Poor
 "The Younger Brothers": Good-Fair
 "Colorado Territory": Good-Fair
 "Casablanca" (reissue): Good
 "G-Men" (reissue): Good-Fair
 "The Fountainhead": Good-Fair
 "The Girl from Jones Beach": Good-Fair
 "One Last Fling": Fair
 "It's a Great Feeling": Good-Fair
 "White Heat": Good-Fair
 "House Across the Street": Fair
 "Task Force": Good-Fair
 "Under Capricorn": Fair

Twenty pictures have been checked with the following results: Very Good-Good, 1; Good, 2; Good-Fair, 9; Fair, 6; Fair-Poor, 2.

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PERMANENT ALL-INDUSTRY PUBLIC RELATIONS ORGANIZATION FORMED

Meeting at the Shoreham Hotel in Washington, D. C., on Monday and Tuesday of this week, representatives of the constituent organizations that participated in the Chicago Public Relations Conference formulated a permanent all-industry public relations organization to be known as the Council of Motion Picture Organizations.

The new organization, according to a statement issued at the conclusion of the two-day session, "achieves the individual and joint purposes of the members of the Chicago Conference to establish a national policy making authority to plan, organize and supervise a comprehensive, continuous public relations program representing maximum co-ordination of the member organizations which represent all branches of the motion picture industry."

The program adopted will include projects in the public relations field, intra-industry relations, discriminatory taxation and restrictive regulations. Basic research also will be undertaken in connection with the various projects.

The specific projects authorized by the Council include the following:

A liaison arrangement providing for continuing consultation between representatives of exhibition and production; arrangements to deal with the twentieth anniversary of the adoption of the industry's Production and Advertising codes which takes place in March 1950; development of plans for direct box-office promotion; dissemination of information relative to the civic contributions of the motion picture industry to the American community at large; and the establishment of an Industry Library of Information.

There will be two types of membership in the permanent organization: charter member and industry members. The charter members comprise the ten organizations that first convened in Chicago, including Allied States Association of Motion Picture Exhibitors, Independent Theatre Owners Association, Metropolitan Motion Picture Theatres Association, Motion Picture Association of America, Motion Picture Industry Council (Hollywood), Pacific Coast Conference of Independent Theatre Owners, Society of Independent Motion Picture Producers, Theatre Owners of America, Committee of Trade Press Publishers, and Variety, International.

Industry members shall be other organized groups or individuals in the motion picture business who are invited to join COMPO by unanimous vote of the ten charter members.

Officers of COMPO shall constitute a president, one or more vice-presidents, an executive vice-president (a paid officer), a secretary, and a treasurer. The president will be the chief executive officer. The Board will comprise representatives of the ten charter groups, and all decisions of the Board shall require the unanimous vote of those present.

Financial support for the organization will come from voluntary contributions by exhibitors and producer-distrib-

utors. Under the proposed plan, an exhibitor will be asked to contribute to the public relations fund ten cents on each \$100 of his film rental, or one-tenth of one per cent. The producer-distributors are to match the total contributed by the exhibitors. As said, contributions from exhibitors are to be made on a voluntary basis, but, if all the exhibitors support the plan, their contributions, matched by an equal sum from the producer-distributors, should make for a fund of approximately \$600,000. This figure is based on an estimated annual film rental of \$300,000,000 paid by all theatres.

Technically, the actions taken at the meeting will not become conclusive and binding until ratified by the organizations represented. The approval of the different groups is required no later than February 20, after which another meeting will be held, probably in March, for the election of officers and the working out of details to put the entire plan into operation. Until then, Ned E. Depinet, president of RKO, will continue as chairman.

Despite rumors to the effect that many a "sour note" would be sounded at the sessions, and that one or two organizations might upset the apple cart by objections to the formula devised for financing the program, the meetings, according to reports, were conducted in complete harmony, with all the delegates showing a sincere desire to be constructive and cooperative.

HARRISON'S REPORTS feels confident that all the groups represented at the meeting will ratify the actions taken by their delegates.

As to the money that will be needed to finance the program, this paper believes that a contribution of ten cents on every \$100 of film rental will not be a burden on any exhibitor, big or small, and that it will indeed be a very small price to pay for the benefits he stands to gain.

Let us not forget that, for many years, the motion picture industry has been made the goat. In respect to special tax legislation, it has always been singled out by the tax-plotters. In respect to censorship measures, it has always been a favorite subject of attack either by politicians, who wanted to please certain classes of voters, or by well-meaning but misinformed people, or by plain busybodies.

To fight the battle against the tax-plotters as well as the crack-pot reformers, and to win the public's good will and support, requires constructive, unified action. The public relations program formulated in Chicago and Washington under the inspired leadership of the Conference committee-men is the answer.

It is a sound, practical program that cannot help but redound to the benefit of the entire motion picture industry, for the manner in which it has been formulated, and the way in which it will be administered, leaves no doubt that it will be kept free from industry politics in that any idea that tends to favor one group at the risk of weakening the program as a whole will be rejected.

Every exhibitor owes it to the industry and to himself to give this permanent public relations organization his fullest support.

"Cinderella"

(RKO, no rel. date set; time, 74 min.)

Walt Disney and his dexterous craftsmen have fashioned another superior Technicolor all-animated feature in "Cinderella," which is an excellent entertainment, not only for children, but also for adults. The immortal fairy tale lends itself perfectly to cartoon work, and Disney, who claims to have spent six years in the development and production of the picture, has endowed it with his usual ingenious technique with respect to the animation and color work.

Told in modern terms but treated as a musical fantasy, it is the story of Cinderella and the abuse she suffers at the hands of a tyrannical stepmother and her two ugly daughters, until her fairy godmother enables her to meet Prince Charming, who frees her from the life of a slavey by making her his princess.

The delight of the picture is a new group of little animal characters who are as irresistible as any Disney ever created. Including mice, birds, a horse and a dog, all side with Cinderella against her wicked stepmother, and their antics are so comical and endearing that one takes them completely to heart. The mortal enemy of these little animals is Lucifer, a fat cat, a comical but sinister villain whose victories are short-lived.

The drudgery undergone by Cinderella; the manner in which her little sympathetic friends come to her aid when her scheming family tries to prevent her from attending the royal ball; the appearance of the fairy godmother, who provides Cinderella with a gorgeous gown, glass slippers, and a coach and horses; her meeting with the prince at the ball; her panic at the stroke of midnight when she rushes out of the palace before the magic spell created by the fairy godmother is broken, leaving behind one of her glass slippers; the search of the kingdom to find the maiden whose foot fits the slipper; and the ultimate finding of Cinderella, despite her stepmother's efforts to keep her locked in—all this is depicted in a highly imaginative way and in terms of comedy, suspense and human appeal. The musical numbers are very good.

It was produced under the supervision of Ben Sharpsteen. Excellent for the entire family.

"The Man on the Eiffel Tower" with Charles Laughton, Franchot Tone, Burgess Meredith and Robert Hutton

(RKO, no rel. date set; time, 96 min.)

A fascinating murder melodrama, photographed in Ansco Color. What makes the picture fascinating are the colorful authentic background shots of Paris, where the action was filmed in its entirety. The swift pace keeps the camera wandering all over the city, giving the movie-goer as intimate a view of the Parisian scene as he could hope to get from a personal visit. The story, enhanced by the authentic atmosphere, is tense and exciting, gripping one's attention throughout even though it is intricate. Franchot Tone, as the intellectual murderer, Burgess Meredith, as a knife grinder on whom he throws suspicion, and Charles Laughton, as the police inspector, are very effective. Since Laughton knows that Tone is the killer but lacks evidence to arrest him, one's interest is aroused by the manner in which he breaks down Tone's resistance and gains his confession. The closing scenes, where a chase takes place on the Eiffel Tower with Tone climbing the girders in an effort to escape capture, are extremely suspenseful.

The plot has so many complications that it defies synopsis. Briefly, however, it is set off when Robert Hutton, married to Patricia Roc but in love with

Jean Wallace, hires Tone to kill his wealthy aunt so that he may fall heir to her fortune and have enough money to pay off his wife. On the night of the killing, Meredith, a near-sighted knife-grinder with a nagging wife (Belita), breaks into the home of the aunt to commit a robbery and falls over the body. Tone traps him and compels him to become an unwilling accomplice to the crime lest he throw the whole blame on him. Laughton takes charge of the case and in no time finds evidence that leads him to Meredith. But the ease with which he catches Meredith leaves him dubious, and he allows him to escape in the hope that he will lead him to the real murderer. Aware of Laughton's motive, Tone, arrogant and daring, attaches himself to Laughton and begins to taunt him for his inability to solve the murder. Meanwhile he starts to blackmail Hutton and drives him to suicide. Positive that Tone is the killer but lacking evidence to arrest him, Laughton accepts his taunts and deliberately acts in a bungling manner. Eventually, however, he leads Tone into a trap and catches him after a wild chase on the Eiffel Tower. It ends with Tone headed for the guillotine.

It was produced by Irving Allen and directed by Burgess Meredith from a screen play by Harry Brown, based on the novel, "A Battle of Nerves," by Georges Simenon. Adult fare.

"Give Us This Day" with Sam Wanamaker and Lea Padovani

(Eagle-Lion, January; time, 120 min.)

A powerful human interest drama, based on Pietro Di Donato's best-selling novel, "Christ in Concrete." It is a deeply touching story of the desperate struggles of a young Italian bricklayer and his wife for existence, presented in a way that will be understood and appreciated by all classes of audiences. The constant battle they wage against poverty, and the misery and despair they suffer as a result of the depression and unemployment, are packed with situations that stir the emotions of sympathy and frequently tear at one's heartstrings. The writing, direction and acting are excellent. Sam Wanamaker, as the confused but well-meaning bricklayer, and Lea Padovani, who skimps and saves to provide a home of her own for her family, turn in performances that will long be remembered. The ending, where Wanamaker loses his life when he is accidentally buried alive in fresh concrete, is tragic and somewhat gruesome, but it is poignantly dramatic. Although the picture was produced in Great Britain, there is nothing British about it; the locale is a New York City slums district during the 1920's, and the characters of Italian descent. It is a picture worth exploiting:

Wanamaker, an Italian bricklayer working in Brooklyn, falls in love with the photo of Lea, a girl living in Italy, when it is shown to him by Charles Goldner, an old friend. Through Goldner, he arranges to bring Lea to New York and to marry her, after she accepts his word that he owned a house. Having lied to her, Wanamaker arranges to buy a house on the installment plan, but, lacking a sufficient down payment, he arranges with the owner to allow him to use the house for a three-day honeymoon. Unaware of this arrangement, Lea is sadly disillusioned when she learns that she must move to tenement rooms, but she forgives Wanamaker and determines to save the \$500 needed for the house deposit. In the years that pass, however, the lack of steady employment and the birth of several children wipe out whatever little money they can save. With the depression at its height, Wanamaker, desperate, accepts work as a

foreman on a building job on which the contractor sidestepped safety regulations for economy reasons. This makes him unpopular with his fellow-workers, who shun him completely when one of their number is injured. Agitated, Wanamaker turns to Kathleen Ryan, an old girl-friend, for consolation. Lea, understanding his emotional upset, forgives him. He wins back the friendship of the workers by admitting his mistake and takes every precaution to make the job safe, but even so the structure crashes and he is buried alive by falling concrete. Lea, awarded one thousand dollars compensation after his death, tearfully concludes that Wanamaker had finally kept his promise to buy her a home.

It is a J. Arthur Rank presentation, produced by Rod E. Geiger and N. A. Bronstein, and directed by Edward Dmytryk from a screen play by Ben Barzman.

Adult entertainment.

"Woman in Hiding" with Ida Lupino, Howard Duff and Stephen McNally

(Univ.-Int'l, January; time, 92 min.)

A pretty good melodrama. It holds one in suspense because of the constant danger to the heroine, a bride who discovers on her wedding night that her husband is a murderer, philanderer and fortune-hunter who wanted to gain control of her property. Suspense is sustained throughout and, although the plot is unbelievable at times, it holds one's attention to the end. Thrilling are the situations where the husband makes several attempts on his wife's life, first, by disconnecting the brakes on her car; secondly, by attempting to throw her down a steep stairwell; and thirdly, by trying to push her off a high catwalk. It is not, of course, a cheerful entertainment, but the good direction and acting make it a gripping melodrama of its kind:—

Ida Lupino, daughter of John Litel, a Southern mill owner, loves Stephen McNally, her father's general manager, but Litel objects to him as a son-in-law. Shortly after her father dies in a fall from a catwalk at the plant, Ida marries McNally and goes to his mountain lodge for a honeymoon. Waiting for them at the lodge is Peggy Dow, who tells Ida that she had been McNally's mistress, and that he had jilted her to marry and gain control of the mill. She also accuses McNally of murdering Ida's father. Shaken by this information, Ida escapes from the lodge and starts driving back to town. En route she discovers her brakes disconnected and plunges through a bridge into a river. She escapes unhurt and hides in the woods. The authorities drag the stream and, though they do not recover her body, declare her a suicide. McNally, not convinced of her death, offers a widely-publicized reward for her return. Aware that McNally meant to kill her, Ida assumes another name and travels from city to city in an effort to find Peggy in order to go with her to the police. Along the way she meets Howard Duff, a happy-go-lucky veteran, who recognizes her from a published photo. He befriends her, then secretly telephones McNally of her whereabouts. McNally, arriving before the appointed time, makes an unsuccessful attempt on Ida's life, then disappears. She informs Duff of the incident, but he believes her to be mentally ill and, through a ruse, delivers her to McNally aboard a train. As the train pulls out, Duff learns from the ravings of a drunkard that Ida had told him the truth. Ida escapes from the train at the first stop, where Duff, who flew ahead, meets her. She contacts Peggy and arranges a meeting, unaware that she had already entered into

a plot with McNally to dispose of her. Peggy takes the unsuspecting Ida to the mill, deserted except for McNally, who pursues her up the iron ladders to the catwalk. Duff, having trailed Ida, breaks into the mill, and in the ensuing fight both Peggy and McNally die in falls from the catwalk.

It was produced by Michel Kraike and directed by Michael Gordon from a screen play by Oscar Saul, based on the Saturday Evening Post story, "Fugitive from Terror." Adult fare.

"East Side, West Side"
with Barbara Stanwyck, James Mason, Van Heflin and Ava Gardner

(MGM, January; time, 108 min.)

An impressive adult drama. Based on Marcia Davenport's best-selling novel, its mixture of infidelity and murder tends to wander all over the lot, but interest in the proceedings is sustained by virtue of the good production values, the slick direction, and the convincing performances. It should have a special appeal for women because of the marital problem of the heroine, a faithful wife who loves her weak-willed husband and tries desperately but unsuccessfully to keep him from giving into his unquenchable desire for a beautiful woman of loose morals. A note of mystery is injected when the "other woman" is found murdered and both the wife and her philandering husband come under suspicion, but most movie-goers will have little difficulty in identifying the guilty person because of the obvious clues dropped beforehand. The story has its slow spots, a condition that might be remedied by tighter editing:—

Barbara Stanwyck and James Mason, married, become reconciled after a separation because of his affair with Ava Gardner. They lead an ideal life until Ava returns to New York and once again makes a play for Mason, involving him in a brawl with Douglas Kennedy, her new boy-friend. Cyd Charisse, a model employed in a dress shop patronized by Barbara, rescues Mason after the brawl to save him from unfavorable publicity. Barbara visits Cyd to express her gratitude and, through her, meets Van Heflin, a former policeman who had made his mark as a foreign correspondent, and with whom Cyd fancied herself in love. Barbara and Heflin meet again at a party in his honor, and he takes her home when Mason fails to join her. When Mason comes home, he admits to Barbara that he had been with Ava, but wins her forgiveness when he promises never to see her again. Ava, learning that Mason planned to leave her for good, tricks him into agreeing to come to her apartment for a talk, and informs Barbara of his pending visit. Barbara goes there first and defiantly tells Ava that Mason is through with her and that she should not expect him. Later that day, however, Mason does visit Ava and finds her murdered. The circumstances of her death place both Barbara and Mason under suspicion. Heflin steps into the case and, through clever police work, finds the real killer, who turns out to be a jealous rival for the affections of Kennedy, Ava's other boy-friend. With the case solved, Mason once again asks Barbara's forgiveness, but this time she leaves him in the full realization that she no longer loved him. Heflin, meanwhile, had professed his love for her, and the indication is that she planned to join him.

It was produced by Voldemar Vetluguin and directed by Mervyn LeRoy from a screen play by Isobel Lennart. The cast includes Gale Sondegard, William Frawley and others. Strictly adult fare.

CABART THEATRES CORPORATION

4425 ATLANTIC AVENUE
LONG BEACH 17, CALIF.

December 1, 1949

MR. PETE HARRISON, Editor
HARRISON'S REPORTS
1270 Sixth Avenue
New York 20, N. Y.

Dear Pete:

I am not very anxious to offer any defense for Columbia or Abe Montague for the manner in which they have handled the JOLSON SINGS AGAIN and their effort to have it run at higher prices, but it seems to me as though we should not pick on Abe too much, because he is merely following what someone else has already taught him.

The real culprit on these higher admission prices since the entering of the decree is Sam Goldwyn. He is the one who initiated the higher prices and initiated resorting to subterfuges in order to get them.

If you will investigate with the exhibitors you will find out that he resorted to the subterfuge of having theatres leased to him during the period of the engagement of *BEST YEARS OF OUR LIVES*, whether it was for one week or ten. This set the stage for increased admission prices regardless of the admonition of the government.

It might be well also to look into the efforts being made by Paramount on *SAMSON AND DELILAH*. They very sanctimoniously tell you that they are not in any way suggesting higher admission prices for *SAMSON AND DELILAH*. On the other hand when they ask you to bid for the picture, you will find one of the questions you are supposed to answer is what prices do you propose to charge for this attraction, and I guarantee if you don't propose to charge higher prices than your regular admission VOLUNTARILY, you will find that they will ignore your request or bid for the picture.

If they are sincere about not forcing higher admission prices, then why do they use it in this oblique manner?

I am sure that it might not be amiss to call attention to what Goldwyn has already done, and what Paramount proposes to do, as well as to what Columbia is doing now.

My very kind regards.

Sincerely,

(signed) HARRY ARTHUR

"Francis" with Donald O'Connor, Patricia Medina and Zasu Pitts

(*Univ.-Int'l*, February; time, 91 min.)

A highly amusing comedy. The idea of a talking U. S. Army mule who, during the war in Burma, tips off Japanese military movements to a not-too-bright young second lieutenant is admittedly fantastic and may not sound very funny on paper, but as presented it is packed with laughs from start to finish. Some of the situations are hilarious, particularly where the young soldier, compelled by his baffled commanding officer to reveal the source of his accurate information, invariably ends up in the psychopathic ward when he tells him the truth. Additional laughs stem from the fact that the commanding general eventually finds himself in a similar predicament. There is considerable humor in the good-natured fun that is poked at the Army itself. The treatment is so clever that after a while one accepts the idea of a talking mule and settles back to enjoy the preposterous but frolicsome proceedings. The writing, direction and acting are first-rate:—

Wounded and lost behind enemy lines while serving in Burma, Donald O'Connor, a newly-commissioned second lieutenant, meets Francis, an Army mule, who talks to him and carries him back to safety. O'Connor tells his story to Ray Collins, his superior officer, who promptly sends him to the psycho ward, where Zasu Pitts, the nurse, keeps him

busy weaving baskets. Eventually restored to duty, O'Connor is assigned to intelligence. The mule meets him once again, informs him of an enemy outpost nearby, and maps the strategy by which O'Connor captures it. Collins hails him as a hero, but sends him back to the psycho ward when he explains the mule's role in the exploit. From then on, O'Connor keeps getting out of the hospital, teaming up with the mule in master strokes of strategy, and going back to weaving baskets when he tells how it happened. John McIntire, the commanding general, finally decides to investigate and, together with O'Connor, visits the mule, who until then had refused to speak to any one but O'Connor. The general, however, pulls rank and tricks the mule into talking. Amazed, he tells the story to other officers and war correspondents, only to find himself in the same spot as O'Connor—a candidate for the psycho ward. After many complications, however, the mule saves the situation by talking up in front of the correspondents. It ends with O'Connor taking the mule back home after the war, and with his civilian life becoming complicated because of skeptics who hear rumors that the animal can talk.

It was produced by Robert Arthur and directed by Arthur Lubin from a screen play by David Stern, who adapted it from his own novel. The voice of the mule is that of Chill Wills.

Fine for the entire family.

"Sands of Iwo Jima" with John Wayne, John Agar and Adele Mara

(*Republic*, no rel. date set; time, 110 min.)

A spectacular war melodrama, produced on a big scale, but as entertainment it is no more than fair because of the commonplace story and treatment. It may, however, do pretty good business because of the attractive title and the popularity of John Wayne. The outstanding parts of the picture are the thrilling battle sequences, which show the American forces beating back the Japanese to capture the islands of Tarawa and Iwo Jima. These have been staged effectively and with considerable excitement, but the blazing action lacks a real dramatic punch because of individual heroics that smack too much of the Hollywood touch. Although the direction and acting are competent, the story is weak and the stock characterizations unconvincing. Its 110 minutes running time is much too long. The photography is excellent.

The story, which is episodic, traces the experiences and personal dramas of a Marine platoon from combat training to the historic flag-raising episode on Mt. Suribachi during the Iwo Jima battle. Cast in the principal roles are John Wayne, as a sergeant, a seasoned campaigner whose ruthless training tactics make the relationship between him and his men incompatible; John Agar, as a private, whose dead father had been Wayne's commanding colonel; Adele Mara, as an Australian girl who finds romance with Agar and marries him before he goes into battle; and Forrest Tucker, as a veteran Marine who had long been at odds with Wayne. Other trainees in the platoon include Richard Webb, Hal Fiebeling, Peter Coe, James Brown and Wally Cassell, men of Italian, Greek, Irish and Jewish descent. Worked into the story is Wayne's silent grief over the fact that he was separated from his wife and child, and his personal conflict with Agar, who rejects his friendship and resents his extravagant praise of his father, a man who had always considered him (Agar) as being too soft. After numerous incidents in training camp, on leave, and in battle, all concerned come to the realization that Wayne is fundamentally human and that he had to be a tough disciplinarian to condition them for their own protection as well as the protection of the platoon as a whole. The story comes to a tragic end with Wayne's death in the midst of battle.

It was produced by Edmund Grainger and directed by Allan Dwan from a story by Harry Brown, who wrote the screen play in collaboration with James Edward Grant.

Suitable for the entire family.

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No. 52

TAX CAMPAIGN A FINE START FOR COMPO

The campaign for repeal of the Federal admission tax was given an enthusiastic kick-off this week at an emergency meeting in New York City of the Committee on Taxation and Legislation, set up by the Council of Motion Picture Organizations at Washington last week, under the acting Chairmanship of Abram F. Myers. Other members of the Committee are: Oscar A. Doob, Jack Bryson, Jay Emanuel, Julian Brylawski, Morton Sunshine, Art Arthur, Carter Barron, Marvin L. Faris and Rotus Harvey.

Mr. Myers, who was elected as permanent chairman at the session, issued the following statement:

"Despite preoccupation with the approaching holidays, we called this meeting on an 'emergency' basis. It is generally felt that the impending campaign to bring about repeal of the Federal admission tax is of such vital importance to the entire industry that no time should be lost in organizing our efforts on a nation-wide, all-industry scope.

"Much splendid ground work already has been done by various organizations and individuals but the time is now here when all of our various fronts and forces should be consolidated and coordinated into a united, tight organization that will reach into every city and hamlet in the country.

"Congress will convene in a couple of weeks. Many economists feel that 1950 is the year of decision so far as the so-called war taxes are concerned. If they are not repealed by the present Congress, they may never be repealed in our time. They may become a part of our peacetime economy. So the time for all-out action is at hand.

"Incidentally, in mobilizing ourselves for this fight against a discriminatory tax we have an opportunity to further the over-all aims of the newly-formed Council of Motion Picture Organizations by illustrating how, given a common cause, our industry can work together in all its branches and command the respect and consideration which we merit. That, in itself, is public relations on the highest plane.

"Our Committee, at its meeting today, set up the following general plan:

"1. Through our Washington Committee, a vigorous effort to present our case directly to members of Congress, to the proper Congressional committees. Preparation of briefs, etc.

"2. Through Exhibitor, Distribution-Producer Committees, both on national and regional basis, to mobilize the screens and personnel of the theatres, exchanges and studios.

"3. Through Campaign Activities Committees, national and local, carry our messages to the public and by the vigor of our efforts against the Federal tax, to serve notice on local authorities that we intend to oppose any proposed local taxes with equal determination."

Mr. Myers stated that he would announce appointments to the various committees, national and regional, from time to time.

"The campaign is on," he concluded, "and we hope it will develop into a demonstration of united strength such as we haven't had in our industry since we did such a fine, unselfish job during the war. We ask—and are confident we shall receive—the full cooperation of the trade press, our principal line of communication within the industry. This drive should make news of interest to every worker in the industry, every exhibitor, every distributor and even to the millions of movie-goers who will benefit by elimination of the ticket tax."

The speed with which the Committee on Taxation and Legislation has moved to mobilize the entire industry in this all-important tax repeal campaign is indeed heartening, for it shows that the industry leaders have taken up the idea of unified action with sincerity and enthusiasm.

It is an excellent start for the Council of Motion Picture Organizations, and the Committee members, whose interests are diverse, are to be congratulated for their fine demonstration of working together for the common good.

This fight for repeal of the admission tax is not going to be an easy one, and it calls for the full support of every single individual who makes his living in the motion picture business, from the man who cleans up after the last show to the top executive who guides production. The industryite who fails to do his utmost in this campaign will be definitely out of step.

HARRISON'S REPORTS extends to its subscribers and readers Greetings of the Season

**"Paid in Full" with Lizabeth Scott,
Robert Cummings and Diana Lynn**
(Paramount, no rel. date set; time, 105 min.)

A moody, cheerless tear-jerker. Its appeal will probably be limited to those women who enjoy the weepy type of "soap operas" that are heard on the radio in the afternoons. The story, which is a triangle affair revolving around two sisters in love with the same man, is supposedly based on fact, but it impresses one as being incredible, particularly in its psychological aspects, which deal with the mental anguish undergone by both sisters because of their knowledge that childbirth would menace their health. Men in particular will probably be bored by the wordy, slow-moving proceedings, which are shrouded in gloom from start to finish. The players try hard to make something of their roles, but they do not succeed in making them either convincing or persuasive. The production values are very good:—

Lizabeth Scott, employed in the advertising department of a swank fashion store, is secretly in love with Robert Cummings, the advertising head, but he marries Diana Lynn, her younger sister, a vain self-centered girl who was a model in the store. Bored with her marriage but jealous because Cummings' work kept him in close association with Lizabeth, Diana decides to have a child even though her medical history indicated that childbirth would menace her health. A daughter is born, and Diana, acting true to form, tries to keep the child to herself and to estrange her from Cummings. Within several years Diana takes the child and separates from him. Cummings turns to Lizabeth in his unhappiness and discovers her true meaning for him, but Lizabeth urges him to effect a reconciliation with Diana. Returning home, Diana finds Lizabeth and Cummings eating breakfast together and accuses her of infidelity. Lizabeth, humiliated, dashes out of the house and, while backing up her car, accidentally kills Diana's child. Shortly thereafter Diana divorces Cummings. He marries Lizabeth. Meanwhile the loss of her child causes Diana to have a complete physical and mental breakdown. Lizabeth embarks on a pre-conceived plan to have a baby, fully aware that she had little chance of coming through such an ordeal alive. It all ends with Diana making a complete recovery, and with Lizabeth sacrificing her life to have the baby, which she gives to Cummings and Diana for adoption, thus paying her debt to them. It is indicated that Cummings and Diana will become reconciled.

It was produced by Hal B. Wallis and directed by William Dieterle from a screen play by Robert Blees and Charles Schnee, suggested by a story by Frederic M. Loomis, M.D. The cast includes Eve Arden, Ray Collins, Frank McHugh, Stanley Ridges and others.

Strictly adult fare.

**"The Rugged O'Riordans"
with an all-Australian cast**
(Univ.-Int'l, January; time, 76 min.)

Made in Australia, this is a fairly interesting melodrama centering around a pioneering Irish family and their efforts to establish homesteads in the vast Australian wilderness. The story is punctuated by the many heartbreaks and disappointments encountered as they convert the foreboding wilderness into farm and pasture land, and woven into the plot is an explosive romantic triangle involving two brothers who love the same girl. It is compelling dramatic fare, well directed and acted, but it is doubtful if it will do more than mild business in this country since the players are unknown. The photography is outstanding, and the outdoor backgrounds rugged and beautiful:—

The story opens with John O'Malley and his wife, Thelma Scott, settling in a fertile Australian valley along with other Irish immigrants, and eventually converting the valley into farm and pasture land by back-breaking efforts. In the passing years O'Malley finds himself with five full-grown sons, whom he persuades to start homesteads of their own in a vast new territory offered by the government to

settlers. The boys, accompanied by Robert Nelson, a neighboring widower, and by Wendy Gibb, his daughter, journey to the new territory situated atop a high plateau. The many months of hard labor required to clear the area is discouraging, but under the leadership of Michael Pate, the oldest brother, they make considerable progress. Tension mounts, however, when an intense rivalry springs up between Pate and Ken Wayne, a younger brother, for the love of Wendy. Wayne was engaged to Wendy, but he carried on with other girls in a distant village, and Pate objected to his actions. Meanwhile a deep feeling of love had grown between Wendy and Pate. The issue eventually leads to a fight in which Pate is crippled temporarily by Wayne. The boys' mother steps into the breach and, after censuring them strongly, patches up the quarrel. Wayne withdraws his claim on Wendy and, by the time Pate gets well again, Wayne and the other brothers build a home for him to share with Wendy.

It was produced and directed by Charles Chauvel, from a screen play he wrote in collaboration with Elsa Chauvel and Maxwell Dunn.

Suitable for the family.

**"Side Street" with Farley Granger,
Cathy O'Donnell and Paul Kelly**
(MGM, February; time, 81 min.)

A tense, swift-moving crime melodrama, revolving around a basically honest young mailman who becomes involved in a web of intrigue and murder when he commits a robbery without realizing that his victims were murderous blackmailers. The action is dramatic and exciting throughout, and towards the finish there is a highly thrilling chase sequence through the streets of New York's financial district, made extremely suspenseful by the remarkable camera angles from which the chase was shot. Farley Granger, as the young would-be thief, is effective, and even though he committed a robbery he wins one's sympathy, first, because he did it in a moment of weakness and out of a desire to provide for his wife and their expected baby, and, secondly, because his conscience compels him to return the money. Cathy O'Donnell, as his loyal wife, is appealing. The workings of New York's police department are depicted in an interesting way, and the realism derived from the authentic backgrounds add much to the excitement:—

Granger, a temporary mailman whose wife was expecting a baby, steals an envelope containing \$30,000 from an office, which unbeknownst to him was a front for a gang of blackmailers. The money had been paid by a wealthy man to Adele Jergens, one of the gang, lest she publicize his love affair with her, after which she had been killed by her confederates to eliminate her as a partner. Granger, making a package of the money, leaves it in the care of a saloon-keeper and goes out of town to hide, informing his wife that he had obtained another job. But he becomes conscience-stricken within a few days, and goes to the robbed office to confess. The wily blackmailers cleverly deny that anything had been stolen from them, confusing Granger. He goes to the saloon for the package only to learn that the saloon-keeper has absconded with it. James Craig, one of the blackmailers, kidnaps him and demands the money. Granger tells him the truth, but Craig refuses to believe him. He escapes and sets out to find the saloonkeeper, only to discover him murdered. In the complicated events that follow, Granger finds himself hunted by the police for the saloon-keeper's murder and, while trying to clear himself, he becomes involved innocently in the murder of Jean Hagen, one of Craig's girl-friends, who had trapped him into meeting Craig. Meanwhile the police, headed by Paul Kelly, become convinced that Granger was innocent of the murders. They trail Craig to his hideout, arriving just as he leaves with Granger, whom he planned to kill, too. The police save Granger after a hectic chase in which they trap and kill Craig.

It was produced by Sam Zimbalist and directed by Anthony Mann from a story and screen play by Sydney Boehm.

Adult fare.

**"Mrs. Mike" with Dick Powell
and Evelyn Keyes**

(United Artists, Dec. 23; time, 99 min.)

It is manifest that the production of this picture was prompted by the fact that the novel on which it is based was a best-seller. It was a Literary Guild selection, Readers Digest published it in condensed form, and King Features serialized it in cartoon form. But it is doubtful if it will prove popular as picture entertainment, for what is shown is so morbid and depressing that few movie-goers will find it pleasurable, even though it does have its warm moments. The story deals with life in the Canadian wilderness and revolves around a Boston girl who becomes the bride of a Royal Northwest Mounted policeman but is unable to adjust herself to the rugged life led by the trappers and their families, and to the hazards of their existence. From the time the heroine becomes pregnant early in the proceedings, the action places considerable stress on the painful hardships and tragedies that befall her and the people who inhabit trading posts, mainly because of inadequate medical care. Her mental anguish when she learns that a neighboring trapper's wife had given birth to a dead baby; her terror lest she suffer a similar fate; her agony while in the throes of childbirth; the amputation of a 12-year-old boy's arm when he is mangled by a wild animal; an outbreak of a diphtheria epidemic that takes the lives of several adults and many children, including the heroine's child, because of the lack of serum—all this is depicted in starkly realistic fashion, leaving one with a depressed feeling.

There is considerable human interest in the story and it does have its appealing moments in the genuine love between Evelyn Keyes, as the heroine, and Dick Powell, as the Mountie. Both turn in good performances. There are also some touches of light comedy. But on the whole it is too morbid and full of grief to give one pleasure. The production values and photography are very good.

It was produced by Edward Gross and directed by Louis King from a screen play by Alfred Lewis Levitt and DeWitt Bodeen, based on the book by Benedict and Nancy Freedman. Samuel Bischoff was executive producer.

Adult fare.

**"The Amazing Mr. Beecham"
with an all-British cast**

(Eagle-Lion, no rel. date set; time, 85 min.)

The English political scene is given a witty satirical treatment in this highly humorous comedy of manners, which was produced in Great Britain and released in that country under the title, "The Chiltern Hundreds." The picture is well directed and deftly acted, but its appeal will be limited to discriminating movie-goers who patronize the art houses. Regular theatre audiences may find the humor a bit too deep for their tastes. Moreover, it is all talk and no action, with the dialogue somewhat unintelligible at times because of the thick British accents. Another drawback, insofar as the regular theatres are concerned, is that the players are generally unknown to American audiences. The play on which the story is based just finished a two and one-half months run on Broadway under the title, "Yes, M'Lord":—

When his leave is cancelled for an infraction of military rules, David Tomilson, a young nobleman, turns the tables on his commanding officer by demanding leave to run for Parliament as Conservative candidate for his home constituency, East Milton. Actually, Tomilson had no intention of entering the election, his motive being to get home and marry Helen Backlin, his wealthy American fiancee. But word of his intentions precedes his homecoming, and he finds himself swept into electioneering against his will. But Tom Maculay, the Socialist candidate defeats him, making the first time in centuries that Tomilson's family was without a representative in Parliament. Tomilson and his parents (A. E. Matthews and Marjorie Fielding) take the defeat with fortitude, but his butler (Cecil Parker) and Helen are mortified. An unexpected turn of events occurs when Maculay is given a seat in the House of Lords and a bye-election is required. Tomilson, to get back into Helen's good graces,

offers to stand as the Socialist candidate, but Helen revolts at this change of policy and secretly persuades the butler to stand as the Conservative candidate, with her financial backing. The butler wins, and Tomilson, stung by Helen's insults, begins to take a keen interest in Lana Morris, the family's new maid. A crisis is averted when the butler, in love with Lana himself, resigns from the seat in Parliament, thus necessitating yet another bye-election. Tomilson is nominated again and, while he and Helen become reconciled, Lana transfers her affections to the butler, who had resumed his household duties.

It is a J. Arthur Rank presentation, produced by George H. Brown and directed by John Paddy Carstairs, from a screen play by William Douglas Home and Patrick Kirwan, based on Mr. Home's play.

Adult fare.

**"Twelve O'Clock High" with Gregory Peck,
Dean Jagger and Millard Mitchell**

(20th Century-Fox, February; time, 132 min.)

Darryl F. Zanuck, as producer, and Henry King, as director, have fashioned a superior war drama in "Twelve O'Clock High." It is a poignant, stirring account of a Brigadier-General who takes over the command of an Eighth Air Force Bomber Group stationed in England in 1942 in an effort to build up the low morale of the men, disheartened and discouraged by their severe losses. That the story comes through with a strong emotional punch, gripping one's interest from start to finish, is due in no small measure to excellent acting of the players, who make their roles real and convincing. Gregory Peck is superb as the Brigadier-General, a man who is inwardly sympathetic to the men but who outwardly treats them impersonally and rules them with iron discipline. The manner in which he moulds them into a confident, effective fighting force, gaining their antagonism in the process but eventually winning their loyalty and respect because of his own courage in active combat, is dramatically powerful, with just the right touches of light comedy to relieve the tension. Worthy of mention also is the fine performance turned in by Dean Jagger, as Peck's understanding adjutant. The air combat scenes are highly thrilling, particularly because of the effective way in which authentic clips of American and German planes in dog fights have been edited into the action. The cast is all-male, and there is no love interest, but it is a drama that should appeal to women just as much as to men, for it is told in human terms and with a great deal of compassion.

Told in flashback, the story has Peck taking charge of the 918th Bomb Group when its commander, Gary Merrill, shows signs of breaking under the strain of heavy losses in men and planes. Although sympathetic to the men, Peck decides on drastic measures to boost their low morale, lest their failure spread to other bomb groups. He becomes a strict disciplinarian without regard for human frailties, realigning his entire staff by elevating some and breaking others. The men resent his attitude, but he bluntly tells them to transfer out of the group unless they see eye-to-eye with him. He is shocked when all accept his suggestion but does not betray his emotions. Aware of what Peck was trying to accomplish, Dean Jagger, his adjutant, slyly arranges to delay the processing of the transfers to give Peck more time. Meanwhile the men continue to fly, and before long, with Peck personally leading their missions, they become so effective that their losses are negligible. Their morale picks up quickly and they begin to see Peck in a new light, signifying their loyalty by withdrawing their transfer applications. Peck himself gains a new appreciation for the caliber of his men, and he drives himself unrelentlessly to lead them on mission after mission. But the strain eventually proves to be too much for him, causing him to break physically and mentally in much the same manner as the previous commander. But when the men complete a successful mission without his personal leadership he relaxes in the knowledge of a job well done.

Sy Bartlett and Beirne wrote the screen play from their own novel.

Excellent for the entire family.

CHILL WILLS A FINE GOOD WILL AMBASSADOR

At the recent National Allied convention in Minneapolis several exhibitors discussed the advisability of approaching Jack L. Warner, production chief at the Warner Bros. studios, to assign Chill Wills in the part of Will Rogers, whose life that studio intends filming. These exhibitors agreed that Chill Wills not only looks like the late Will Rogers but also is one of the greatest good will getters in the motion picture industry. He is always on the move, attending exhibitor conventions, making personal appearances at movie premieres, visiting hospitals, broadcasting, talking before civic organizations—working to the point of exhaustion to make more friends for the industry as a whole.

In recent weeks I have received letters about Mr. Wills from Col. H. A. Cole, the Allied leader from Texas, and from Ray Feeley, business manager of the Independent Exhibitors of New England.

Col. Cole writes:

"Dear Pete:

"It has been on my mind for some time to write you with reference to one of the greatest fellows in the production end of motion pictures, Chill Wills.

"Chill stands aces high with every man in the exhibition line who ever came in contact with him. He's a swell guy. He makes a point of attending Allied meetings whenever possible (at his own expense), he is an entertainer deluxe, and everyone is crazy about him. In addition to this, I don't believe I need to tell you he works night and day in the hospitals, and many a time I have taken him out to one of these to appear before a group of veterans to put on a thirty minute show that's out of this world. I know that happened in New Orleans at our convention a year ago, and it happened again in Minneapolis when he took time out to go out and do a job.

"There have been quite a number of exhibitors in our group who have been wondering if there's any possibility that Chill Wills might be selected when the time comes for the part of Will Rogers in *THE LIFE OF WILL ROGERS* which someone is going to make (I believe Warners has the story). Chill is another Will Rogers himself. He looks the part, he has the wit and humor that made Will Rogers so popular, and I know of no one who, in my belief, would do a better job in that part.

"I am wondering if you could pass the word along to someone who might help make that dream come true. I know I and a thousand other exhibitors would love to see that come to pass, and I believe the picture would do a whale of a business."

Ray Feeley, writing in the same vein, has this to say:

"Dear Pete:

"Remember I spoke to you regarding Chill Wills and the possibility of his playing the part in the Will Rogers' Story of Will himself.

"Although Chill is not a personal friend of mine, I have made his acquaintance at Allied Conventions and have a great amount of regard for this very

natural and humane character. Warner Bros. would have to travel far and wide to find a fellow who could step into this part as easily and naturally as Chill.

"Chill is a born trouper who plays because he enjoys it, and the foremost thought in his mind at all times is that his audience should enjoy themselves too.

"If it were at all possible, I should like to see this 'pitch' of mine gain the support of other exhibitors and yourself and let's see that a great trouper gets a break in a part that would suffer by his not being cast in it.

"I want you to know this letter comes unsolicited; and if my opinion can mean anything, I hope that it will be the means of helping a grand guy who has spent much of his personal time helping and entertaining many."

If you, the reader, agree with the sentiments of Col. Cole, Ray Feeley and many other exhibitor leaders and members of the rank-and-file, write to Jack L. Warner, c/o Warner Bros. Studios, Burbank, California, and recommend that he heed the prayers of thousands of exhibitors that he give the part of Will Rogers to Chill Wills. The good will Chill has won for the industry and his personal popularity ought to prove valuable assets in exploiting the picture.

SENSELESS DEFIANCE

The Legion of Decency, the Catholic organization that classifies pictures as to their moral content, has notified Columbia that it objects to the line, "There have been no miracles since the Thirteenth Century," spoken by one of the characters in the picture, "And Baby Makes Three." The Legion requested that the line be omitted, but the Columbia executives have refused to comply on the ground that the Legion is trying to impose censorship by demanding that an innocuous line be deleted.

The Legion has given the picture a "B" rating, meaning objectionable in part for all.

Columbia's attitude in this matter is senseless and ill-conceived, for the ones who will suffer from such a defiance will be, not Columbia alone, but also the exhibitors who will show the picture, because of the displeasure that will be felt by their Catholic patrons.

The Columbia executives have chosen to fight the Legion of Decency on an issue that actually means nothing as far as opposing censorship is concerned, for whether the aforementioned line is left in the picture or taken out will not make one particle of difference at the box-office. The line neither provokes laughter, nor creates a dramatic effect.

It is well for the producers of pictures and the industry in general to object to too much interference as to what may be shown and heard in motion pictures, but let such an objection be based on a serious matter, and not on a superficial one—a matter that will have the support of the public, including the Catholics themselves.

The position of Columbia is weak, and its executives should retreat from their senseless stand; otherwise damage will be done to the exhibitors' box-offices, not only on that particular picture, but also on other pictures, as a result of the slight to Catholic movie-goers.

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MYERS SOUNDS WARNING AGAINST OVER-CONFIDENCE ON TAX CAMPAIGN

Abram F. Myers, chairman of the Council of Motion Picture Organizations' Committee on Taxation and Legislation, issued the following statement on Wednesday of this week:

"The organization work in preparation for the campaign against the Federal admission tax is proceeding rapidly. Voluntary pledges of cooperation received by the Committee show that the industry has joined in this effort *en masse*. Early in January the motion picture industry will be fully mobilized.

"Much as I relish the enthusiasm of industry members, I feel I should warn them that it is not all over but the shouting. The legislative mill grinds slowly and anything can happen during the process. The pending Forand Bill which would reduce some excises but not the admission tax, and the proposed Dingell Bill which would reduce only the taxes on transportation and communications, warn us that if we relax our effort even a little bit we may be left out in the cold.

"When things are going well there is a natural inclination to let down a bit, even to let the other fellow do it. This we must guard against. There must be no abatement of the fine teamwork thus far displayed. Anything short of our best effort will not serve. The Committee will do its part. But every person in the industry will have to keep punching until the final bell—and every punch must be his Sunday punch."

ARE YOU CARRYING ADEQUATE FIRE INSURANCE?

On two previous occasions in the past four years, this paper has advised you of the sharp increase in the cost of building construction and repairs, and of its effect on your fire insurance needs. In view of the fact that these costs are constantly rising, another reminder will not be amiss.

Today's building repair and replacement costs are estimated to be about 116% more than they were ten years ago. In other words, for every \$1,000 spent to construct or repair a building in 1939 you would now have to spend \$2,160.

This means that a building built in 1939 at a cost of \$50,000 would cost today \$108,000 to replace. Consequently, if the building was adequately insured at \$50,000 in 1939 it would now be under-insured if

the insurance has not been increased to \$108,000. To be adequately insured against partial loss in a building of this value, you would have to carry not less than \$86,400 in fire insurance. This sum is based on what is known as the Average Clause in the policy, which ordinarily requires that you carry not less than 80% of the replacement cost of the building in order to be fully covered in the event of partial loss.

If you have not already done so, this paper suggests that you get in touch with your insurance broker immediately to review your policies and to discuss with him whether or not you are carrying sufficient insurance.

The cost of adequate fire insurance is very small when you consider the amount of protection that you will receive. Insurance that has been written at low replacement values does not afford you proper protection, for you might be paid much less than the cost of repairs resulting from fire damage.

DRIVE-IN THEATRES

At the recent National Allied convention in Minneapolis, a most interesting talk was made by Jack P. Braunagel, general manager of Commonwealth Drive-In Theatres, of Kansas City, which operates outdoor theatres in eight situations.

Because of the tremendous increase in the number of drive-in theatres now in operation throughout the country (estimated as approximately 1,500 as compared to the 60 at the end of the war), and because many more such operations are either being built now or are in the planning stages, the remarks made by Mr. Braunagel will be of interest to most exhibitors. Here, in essence, is what he had to say:

Drive-in theatres are the greatest boon the motion picture has had since the advent of the talkies, for the following reasons: they have brought lost patrons back to the movies; they have given the film companies close to fifteen million dollars in revenue this year alone—all without making an extra feature or short subject; they have been a boon to equipment manufacturers and dealers, since it costs an average of \$12,000 to equip a drive-in theatre; and they are bringing new blood into the film business.

Regular exhibitors, Mr. Braunagel pointed out, are making a great mistake in letting this boon pass them by, and letting outsiders come in. Instead of fighting drive-ins as if they were a foreign business, thereby causing a lot of ill feeling between indoor and outdoor theatre men, Mr. Braunagel suggested that the exhibitors recognize the outdoor theatre as a part of

(Continued on back page)

"Guilty of Treason" with Charles Bickford, Paul Kelly, Bonita Granville and Richard Derr

(*Eagle-Lion, February; time, 86 min.*)

Communism is dealt a telling blow in "Guilty of Treason," which is presented as the "trial-behind-the-trial" of Cardinal Mindszenty, the Prince Primate of Hungary, whose persecution and life imprisonment one year ago aroused the indignation of freedom-loving people throughout the world. Based on the book, "As We See Russia," which was written by twenty-two members of the Overseas Press Club, it is a powerful semi-documentary drama, one that pulls no punches in its graphic depiction of the brutal and tyrannical methods employed by the Soviet-controlled leaders of Communist-dominated governments against those who dare to oppose the communization of their countries. The extensive exploitation campaign planned by Eagle-Lion for the picture, coupled with the fact that many religious and anti-Communist groups will back its exhibition, should make it an outstanding box-office attraction.

The story, which is a mixture of fact and fiction, opens with Paul Kelly, an American correspondent, going to Budapest to cover the Cardinal's fight against Communism in Hungary. There he meets Bonita Granville, a patriotic young school-teacher, whose hatred of fascism had confused her into going along with the Communist ideology. Bonita was in love with Richard Derr a young Russian colonel. With Bonita's aid, Kelly locates the Cardinal (Charles Bickford) on his family farm, living there in voluntary exile. The Cardinal tells them of his passionate faith in freedom and determination to continue the fight for liberty, no matter what the cost may be to him personally. The Cardinal's stand inspires Bonita; she refuses to bow to the Communist dictates in regard to her school work, and she tries unsuccessfully to persuade Derr to renounce the Communist philosophy and fight for the principles of freedom. Meanwhile the Cardinal is arrested on trumped up charges of treason. He is questioned and tortured for forty days to make him "confess" to the charges, but he refuses to break. Friends and co-workers of the Cardinal are beaten and compelled to bear witness against him. Bonita is arrested and tortured to death when she refuses to break, and Derr, whose love for her had made his faith in Communism waver, is "liquidated." Even Kelly is almost beaten to death by former Nazis now working with the Communists. Unable to break down the Cardinal's resistance, the Communists resort to hypnotic drugs to gain from him a signed "confession" of treason, after which they sentence him to life imprisonment.

The story is at its dramatic best in the situations involving the Cardinal, ably portrayed by Mr. Bickford, who courageously withstands the indignities heaped upon him by his Communist tormentors in their scheme to eliminate him as a symbol of religious and political freedom. The direction is very good, and the acting of the others in the cast effective.

It was produced by Jack Wrather and Robert Golden, and directed by Felix Feist, from a screen play by Emmet Lavery.

Suitable for everyone.

"Bomba on Panther Island" with Johnny Sheffield and Allene Roberts

(*Monogram, December 18; time, 76 min.*)

This second in the "Bomba" series is a fair jungle adventure melodrama, suitable as a supporting feature in secondary situations. The story is thin and the acting is somewhat stilted and self-conscious, but it should get by with the undiscriminating action fans, particularly the youngsters, because of the several exciting situations and the interesting authentic animal shots that have been skillfully weaved into the action. Johnny Sheffield, as the teen-aged jungle hero, a sort of miniature Tarzan, is effective. His fight to the death with a man-eating panther is depicted in a thrilling way:—

Accompanied by Allene Roberts, his sister, Harry Lewis goes to the African jungle to conduct an agricultural experiment. There he meets Charles Irwin, a Scot who had settled in the jungle years previously, and who becomes his host and counselor. Lewis' first task is to clear a section of the jungle, and he hires native hands to do the work. Successively, three of the natives are killed by a black panther, whom the other natives considered a "tabu" cat, not to be killed. Bomba (Johnny Sheffield), the jungle boy, knows no superstition and is employed by Lewis to hunt down the panther. Meanwhile he meets and falls in love with Allene, despite distractions caused by her alluring maid of French extraction (Lita Baron). Riled by the natives' slowness at clearing the jungle, Lewis attempts to do it by burning down the trees, although Irwin had advised him against it. A damaging forest fire results, during which Bomba traps the panther in a cave and kills it after a furious battle. Despondent because of the damage he had wrought, Lewis prepares to give up the experiment and go back home. But Allene, who formerly hated the jungle but now saw it through Bomba's eyes, persuades her brother to remain and carry through the work he had started. Bomba goes back into the jungle.

Fred Beebe wrote the screen play and directed it. It was produced by Walter Mirisch.

Suitable for the entire family.

"The Hidden Room" with Robert Newton, Sally Gray and Phil Brown

(*Eagle-Lion, October; time, 98 min.*)

A tense and exciting British-made murder thriller. Revolving around the efforts of a jealous English doctor to dispose permanently of his wayward wife's American admirer, it is a "perfect crime" type of story, abounding with suspense from start to finish. Since the audience is at all times aware of the doctor's intentions and of the manner in which he plans to dispose of the body, one's interest is gripped by the way he matches wits with a Scotland Yard inspector who becomes inquisitive over the American's disappearance. The dialogue is exceptionally good, and the direction and acting highly competent. Although it is a British-made production, Edward Dmytryk, the director, has handled it in a way that should give good satisfaction to American movie-goers who enjoy this type of film fare:—

Obsessed with jealousy because of the infidelities of his wife (Sally Gray), Robert Newton, a doctor, determines to murder Phil Brown, an American diplomat, with whom he catches her one night. He compels Brown to accompany him to a cellar in an abandoned building, where he keeps him chained up under a plan to commit a perfect murder. Every day, when Newton brings Brown food, he also brings a hot water bottle filled with acid, which he spills into a bathtub, and which would dissolve Brown's body after he is killed. Sally, aware that Newton was responsible for Brown's disappearance, says nothing to the police lest she ruin her own reputation. One day Sally's pet dog follows Newton to the cellar, compelling him to leave the animal there lest it lead Sally to the hideout. Sally reports the dog missing to the police, and Inspector Naunton Wayne, investigating, learns that both Newton and Sally knew Brown, for whom Scotland Yard was still searching. Wayne keeps an eye on Newton's activities but is unable to trap him. Newton, believing that he had thrown Wayne off the scent, puts poison in Brown's food and prepares for the final act of destruction. Brown, aware that he was dying, orders the dog, whom he had secretly trained, to pull the plug from the bathtub, causing the acid to drain away. Hurrying to his office to get more acid, Newton is spotted by the police, who trail him back to the cellar in time to save Brown's life. It ends with Newton jailed for attempted murder, Sally going to South America for new conquests, and Brown recuperating in the hospital with the dog by his side.

Alec Coppel wrote the screen play from his novel, "A Man About a Dog." N. A. Bronstein produced it.

Adult fare.

**"D.O.A." with Edmond O'Brien,
Pamela Britton and Luther Adler**

(United Artists, no rel. date set; time, 83 min.)

In spite of the fact that the story is difficult to follow because of the many complications, "D.O.A.," meaning "Dead on Arrival," is a highly exciting melodrama that should go over with the action and mystery fans in a big way. Under close analysis the motivations in the story are weak, and a number of the minor characterizations are not clearly defined, but these deficiencies are overcome to a great extent by the imaginative treatment, which keeps the action moving at a breathtaking pace after the first few reels, and by the outstanding performance of Edmond O'Brien, as the hero doomed to die from poisoning. Though complicated, the story is novel in that it revolves around a man who solves his own murder before he dies. The chase scenes inside a factory and on the streets of Los Angeles and San Francisco are thrilling. There are, however, several scenes of brutality. The production values are very good, the direction expert, and the camera work faultless:—

The story opens with O'Brien going to the Homicide Division of the Los Angeles Police Department to report his own murder. Asked to explain, he tells the following story, which is shown in flashback: Being a tax consultant in Banning, California, he had gone to San Francisco to relax for a few days, despite the jealous objections of Pamela Britton, his secretary and sweetheart. There he had met several delegates to a buyers' convention, and had joined them in a tour of night-clubs, despite a phone call from Pamela informing him that a Los Angeles businessman had been trying desperately to contact him. He awoke on the following morning with what he believed to be a hang-over, and had gone to a doctor. He had been told that he had taken luminous poison in one of his drinks, for which there was no antidote, and that he could only live for a few more days. Seeking a clue to the mystery of his poisoning, he had gone to Los Angeles to check on the man who had tried to contact him, only to learn that he had committed suicide. Meanwhile he had learned from Pamela that, months previously, he had notarized for the dead man a bill-of-sale involving a huge quantity of the drug that was killing him. He had investigated further and had learned that the drugs had been stolen by a gang of crooks who were in some way involved with the dead man's widow and a business associate in a deal to market the stolen drugs. Later, he had uncovered evidence indicating that the dead man had been murdered, and that he (O'Brien) had been poisoned so that he could never testify to having notarized the original bill-of-sale. With this information on hand, he had sought out the man who had poisoned him and had killed him. As he finishes telling his story to the police, O'Brien slumps to the floor, dead. He is booked as "Dead on Arrival."

The story and screen play is by Russell Rouse and Clarence Green. It was produced by Leo C. Popkin, and directed by Rudolph Mate.

Adult fare.

**"Traveling Saleswoman" with Joan Davis,
Andy Devine and Adele Jergens**

(Columbia, January; time, 75 min.)

A poor slapstick comedy. If Academy Awards were handed out for the dullest comedy of the year, this one would win in a walk. It may get some laughs from children at Saturday matinees, but it hits a new low in interest as far as adult audiences are concerned. It is two-reeler stuff dragged out to more than an hour's length, negative in entertainment value and awkward in presentation. It should prove to be a box-office dud because of unfavorable word-of-mouth opinions:—

The story, such as it is, takes place during the horse and buggy days, and revolves around the problems faced by Joan Davis, who seeks ways and means to save her father's soap factory from going into bankruptcy. A local banker agrees to grant the factory a loan, provided soap orders from

the West, of which he had been hearing much, materialize. Joan decides to become a traveling saleswoman, something unheard of in those days, and heads west. Andy Devine, her suitor, follows to protect her. She arrives at a remote Western town and, after practically wrecking the general store of her first prospect, goes to the local saloon to sell her soap. There she becomes involved in a brawl and unwittingly comes into possession of a bill-of-sale proving that Joe Sawyer and his henchmen are cattle-rustlers. She sets out on a door-to-door selling campaign and, in the process, is captured by a band of Indians who threaten to kill her, but she wins her freedom and is permitted to proceed on her way when her soap helps to relieve their chief's itchy scalp. She heads back to town where she finds Devine in a compromising position with Adele Jergens, Sawyer's gaudy girl-friend, whose only purpose was to find out if he had the incriminating bill-of-sale in his pockets. Convinced that Joan had the paper, Sawyer and his gang corner her in a barn. Meanwhile the Indians, on the war path, rush into town and effect her rescue. The Indians prepare to annihilate the town, but Joan brings about a peace settlement by making the townspeople promise to keep the Indians supplied with a steady stream of her soap, a maneuver that saves her father's soap factory from bankruptcy.

It was produced by Tony Owen and directed by Charles F. Riesner from a story and screen play by Howard Dimsdale.

Harmless for children.

**"Ambush" with Robert Taylor,
John Hodiak and Arlene Dahl**

(MGM, January; time, 89 min.)

Strengthened by a cast whose marquee value should give it a lift at the box-office, this Western melodrama is an above-average entertainment of its kind, despite its shortcomings. Where it misses fire is in the U. S. Cavalry-versus-Indians story, which is somewhat confusing because of the maze of plots and counter-plots, and which is developed at a rather slow pace. It should, however, go over with the devotees of Western film fare, for, though it is slow in spots, it does pack considerable excitement, particularly in the battles between the Cavalry and the marauding Indians. The sequence where the Indians hide in fox holes and ambush a squad of cavalry troops, leading to a massacre of both sides, is highly thrilling. The story's setting is Arizona in 1878, and the vast rocky outdoor scenery has been photographed effectively:—

Robert Taylor, an Indian scout, is asked by Leon Ames, commanding officer of an army fort, to guide his cavalry troops on a mission to rescue the sister of Arlene Dahl from a renegade band of Apache Indians. Taylor refuses until he meets Arlene, who was the sweetheart of John Hodiak, second in command at the fort. Arlene finds herself attracted to Taylor. He sets out on a preliminary expedition with a small squad of cavalrymen and, by raiding an Indian camp, learns from a squaw that Arlene's sister was alive but still captive of the renegade Indians. He returns to the fort to make preparations for a huge-scale attack, and learns that Hodiak had assumed command of the troops because of an injury suffered by Ames. Both come to blows over personal issues, with Taylor taking a licking, but they forget their differences to lead the rescue expedition. Once they locate the Indians' camp, Taylor, by stampeding the Indians' horses, enables the troops to defeat them and rescue Arlene's sister. Meanwhile a number of the Indians escape on foot, and Hodiak and a squad of cavalrymen give chase. The Indians set up an ambush by burying themselves in the desert sands, killing Hodiak and his men in a surprise attack. Taylor, heading a second squad, finishes off the Indians. He returns to the fort where Arlene awaits him with open arms.

It was produced by Armand Deutch and directed by the late Sam Wood from a screen play by Marguerite Roberts, based on a story by Luke Short. The cast includes Don Taylor, Jean Hagen, Bruce Cowling and others.

Unobjectionable morally.

show business and accept it as such. To fight outdoor theatres is a sad mistake, he said, for the indoor exhibitor will be the loser most of the time because of the weapons with which an outdoor exhibitor can fight back.

Mr. Braunagel advised exhibitors in towns of 10,000 or fewer inhabitants that they still have a chance not to make the same mistake made by exhibitors in larger towns, for they can still build a drive-in in their own situation and thus save themselves the costly competition that a bad outdoor operator might cause. He cautioned them to get their heads "out of the sand" and realize that there will be an outdoor theatre in every town of 5,000 or more population by 1951, and that they must decide whether it will be owned by the brick-and-mortar man or by an outsider.

Having seen many drive-in theatres in all parts of the country, Mr. Braunagel told his listeners that some of the most common errors he noticed were the following:

1. Estimated costs of building a drive-in theatre are too low, resulting in the outdoor operator opening with a structure that is poorly constructed and not showmanlike. Costs should be figured at not less than \$150 per car, exclusive of the cost of the land. Where heavy grading jobs are required, the cost will be greater.

2. Drive-ins in smaller towns are being built to accommodate too many cars. If the town is big enough to support another theatre of 1200 seats, the drive-in should be built to accommodate 300 or more cars. If not, stay under a 300-car capacity. It costs very little to enlarge a drive-in if space is left to do so. Dollars that go into a drive-in that is too big cannot be retrieved. Operators of 500-car drive-ins in towns of under 50,000 population play to capacity no more than four or five times a year, and the investment that has gone into building space for 100 cars extra is not worth it. Besides, an outdoor operator might not lose business on the filled nights if he leaves extra parking space at the rear with a blast speaker to take care of the overflow.

3. Potential outdoor operators do not look at enough drive-in theatres before they build one themselves. They should get out of their own territory and make an intensive study of what others are doing that is different. Drive-ins built only two years ago are already obsolete as far as being suitable for the most efficient operation of concessions, filling and spilling.

4. Many who contemplate building drive-ins are misled by rumors of fabulous profits. An outdoor theatre will not write off any faster—if as fast—as a regular theatre today. The early drive-ins, with no competition and reasonable construction costs, did get back their costs quickly, but those days are now gone.

Mr. Braunagel has told me that he has two messages that he would like to get over to the exhibitors. First, build drive-ins right and operate them in a high class manner. Second, those who are already in the business and who have not yet joined an exhibitor organization should do so at once in order to be ready to combat adverse legislation, and to trade ideas with other showmen, both indoor and outdoor.

"Girls' School" with Joyce Reynolds and Ross Ford

(Columbia, no rel. date set; time, 62 min.)

This harmless program picture should suffice for the lower half of a double bill. It will not create any sensation, but it at least does not offend one's morals. Many of the situations are arbitrary and the logic faulty. The acting is adequate, and the direction is of the kind that puts things together in a way that will get the picture finished quickly so as to meet the requirements of a low budget. The photography is the only feature that one may praise unreservedly. Columbia produced a somewhat similar story, under the same title, in 1938:—

Joyce Reynolds runs away from Chicago for some mysterious reason and travels to an exclusive Southern finishing school that is in financial straits. Lacking references, her plea for admission is granted by the kind elderly owners, Thurston Hall and Julia Dean, brother and sister. Because of Joyce's inability to furnish references, Laura Elliot, a snobbish student, takes a dislike to her. Laura, recalling that Joyce said she came from Ohio, becomes curious when she sees a Chicago address on Joyce's luggage. She opens the luggage while Joyce is out of the room and discovers a bankroll of thirty thousand dollars. She immediately reports the matter to Hall, only to be reprimanded by him for prying into the affairs of another student. Hall talks to Joyce and persuades her to put the money in his safe deposit box at the bank. When Joyce learns that the school is in financial difficulties, she offers to pay up its debts in return for a partnership. Hall accepts her offer. Meanwhile Laura writes to the address she had noticed on Joyce's luggage. This brings to the school Wilton Graf, from whom Joyce had run away at the suggestion of her father before his death. He demands half the money and Joyce agrees to give it to him if he will leave her alone thereafter. But Hall, to whom Joyce had confessed that her father had been a professional gambler and an associate of Graf's, learns that the money had been won in a questionable card game. He threatens to notify the police, causing Graf to depart in a hurry. To make Joyce's happiness complete, Hall patches up a romance between her and Ross Ford, a young man who owned a gas station nearby.

It was produced by Wallace MacDonald and directed by Lew Landers from a screen play by Brenda Weisberg, based on a story by Jack Henley. The cast includes Louise Beavers, Sam McDaniel and others.

There are no objectionable situations.

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